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THE ETUDE

VOL. XI. SEPTEMBER, 1893. NO. 9.

C. JEFFERSON DEL.

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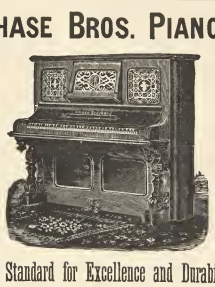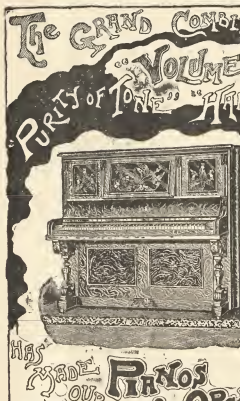
FOR ANYTHING IN SHEE
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VOL. XI.

THE ETUDE

PHILADELPHIA, PA., SEPTEMBER, 1893

A Monthly Publication for the Teachers and Stude
Music.

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THEODORE PRESSER,
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Musical Items.

HOME.

FREDERIC W. ROAT and family sail for Europ
New York on the 17th inst.

GUSTAV SCHIRMER, the father of one of the
music publishing firms in the country, died rec
Germany.

THE CHOPIN player, Vladimir De Bachmann,
cently arrived in New York, and is preparing
coming season.

IT is to be hoped the disgrace of the constant
ings in the music department of the Fair will
brought to an end.

JEAN DE RESZKE sails for America about the m
September and opens with the rest of his com
Chicago, October 2.

A BROTHER of Joachim Ruff, Joseph Ruff, a
of Binghamton, N. Y., died recently in that ci
was a conductor and composer.

SOUZA'S band is said to have been the musica
of the World's Fair; but from personal hearin
say the work of Brand's Cincinnati band is very

MR. EMIL LIEBLING delivered a lecture be
Teachers' Institute at Evanston, Ill., on "Th
What to Play and How to Play." Undoubted
esting and instructive it must have been.

IN CLOSING a series of letters on America th
sentative of the London *Musical News* says: "To
as some Europeans do, that America is benight
as music is concerned is unjust." These
words.

GRAND opera will be heard in the Metropolita
House New York next season. Messrs. Abbey,
and Gran have booked an attractive list of artists

SEEKING THE CAUSE.

BY CHARLES W. LANDON.

There comes to the popular music teacher, and to all other teachers, pupils who come short of success. If failnre is acknowledged, it is generally put on the shoulders, either rightly or wrongly, of the teacher. Where the teacher has more show and pretense than qualifications, he may hs rightly held to account for the poor work done hy pupils. The teacher who has so little character as to rightly earn the contempt of his pupils will find that they will have hut little faith in his instrucion. If the teacher is irregular in lesson giving, his pupils will attain no success. The teacher who lacks tact and a practical common sense will not make performers of his pupils, no matter what are his qualifications in the way of musical talent and education. A pleasing address, and a gentlemanly or ladylike bearing, are as necessary as is mnsical talent and education. In fact, without these attainable qualities, talent and edncation are next to useless.

Where the pupil is to hlame, there is a lack in soms essential point in which they are generally wholly themselves at fault. The pupil who is always going to do so well, hut hrings to his teacher more excuses than results, is clearly at fanlt. This class of pupils are always promising to do so well, hut never accomplish anything. They are not always lazy, hut generally lack methodical habits of study. These pupils should be held to regular hours of practics, but this can he done in private teaching only hy the help of parents.

The pupil who "would do good work if he could take of some more popular and better teacher," or "if he could go to a music school, he would practice hard eight hours a day," is a common specimen. Some change in conditions would make matters all right with them, they seem to think. The trouhle with this class of pupils is with themselves, not with their conditions. Place them in new surroundings, at a music school, and they soon drop into their old ways and are as worthless as ever. The pupil that does not do good work in ons place, or nnder a given condition, will do no hetter if placed in other conditions. The fault is in the pupil, not in environment. A reforming of self, not a change of place, is what must he accomplished if ever good results are attained.

Another commsn class of unproductivs pupils are thoss who pnt no real study into thsir work. They, perhaps, do the allotted amount of practice, hut it is more of a repetition of useless and careless mistakes than of accurate playing. The thoughts of these pupils simply drift to anything and everything that happens to attract their attention. To secure satisfactory results from this class of pupils is not so difficult as to "reform" those of the class jast mentioned above. The teacher should give these pupils pieces and études that will require close attention for getting the time correct. The accent exercises, scales, and arpeggios of the Mason Technic will he particularly corrective. Playing scales in contrary, mixed, sixths, thirds, tenths, and canons, parallel and contrary motions, reqnires close application, and thns is as helpful as corrective. In the practice of études and pieces set them at producing effects that require close listening and critical work, such as clear slur playing, staccato, legato, different kinds and power of touch, to make given effects; fingering in a uniform manner, as written in the text, hand position, and whatever else is necessary, putting all in a form that will demand a careful and close attention.

Thers is a numerous class who never have time to practice, the trouhle heing that anything that presents itself takes their attention, provided it is interesting. Stories, novels, social calls and calling, sports, home duties, all take precedence to practice. The hest way of correcting this class of pupils is to talk the case over with the parents and with them arrange to hays practice done at stated hours. And if for any cause practice is omitted one day, it must be made np the next. This latter part of the arrangement has great strength, because to do a day's practice and then to add to this the lost practice of the past makes an over-full day of it, and proves a task that the pupil will be careful not to often hring upon himself. Parents need to learn that a continnous and nnhroken course of practice is absolutely necessary if their child is to make satisfactory advancement. They, not ths teacher, must teach the child that music must be attended to before sports or recreation.

SOMETHING FOR PARENTS.

BY A. M. AVERY.

Parents, first of all, should make up their minds to hays their children obey implicitly what the teacher tells them, whether it agrees with the parent's or child's ideas or not.

The ignorant fault-finding which parents do is most discoursging to children, who think, and rightly, that whatever father and mother say is law, and it is extremely aggravating to instructors, who know that it is unjust and is doing great harm.

I have had a child come to a lesson with a nice little piece, which I have been working for weeks to bring to the point of perfection, and say, "Mamma would not let me practice this any more; she is sick and tired of it." All my expostnlations can never revive interest in the piece again, and the mother is much astonished when the time comes for a recital that her daughter has nothing to play, after all ths lessons shs has taken.

Another comes with, "Mother would not let me practice thoss last exercises; shs says they are nothing but drumming; there is no sense to them." Of course, you have a perfect right to feel dissatisfied at times. Thers are many things in the practice of music which must look strange and even silly to the uninitiated, but my request to yon is: Do not make complaints of the teacher in the presence of the child, but go to the teacher himself.

He will be glad, if he he sensihle, to know wherein you are dissatisfied. You may give him hints from your practical common sense which will be of valne to him, and he will probahly be able to explain his work to yon in such a manner that your doubts will be forever set at rest. If not, give him np at once and select another teacher whom you can trnst, and teach your child to trust him.

ANIMALS AND MUSIC.

The *Spectator* gives an account of certain experiments made to determine the sensibility of animals to music. In each experiment ths violin would first he played, at first low and soft, then gradually londer and louder. The sharp, high-toned piccolo would then follow, and then the flute. The effect was often startling. The tiger, for instance, listened intently and with evident pleasure to the violin, hut when ths piccolo hegan was filled with the wildest rage, rushed up and down the cage or bounded across it, reared on its hind legs, shook its head and ears, and lashed its tail from side to side. The flute, however, calmed it at once, and, coming to the bars of the cage, it listened intently to it. The monkeys, who were admitted to the concert, were affected in the same way as the tiger, but were not so violent in the expression of their emotions. The music of the violin was often so agreeable to them that they would drop their food and listen very attentively, while the piccolo almost invariably aronsed their anger. The elephant preferred the flute, and was enraged at the sound of the piccolo, as was also the ostrich. The wild asses and zebras left their food when ths violin began to play and ran over to hear it. The piccolo, however, soon sent them back again.—*Exchange.*

Good practics and good playing is good musical thinking. The pupil from his first lesson must he taught to play with his brains. His fingers are nothing hut the tools with which he manipulates the keys, they are bnt slaves to his brain. He mnst get as perfect an ideal of each part of the lesson as is possible and then *make* his fingers give as perfect a renditiou. The Brain is to sit on a throne like an Oriental monarch, with Thought for a right-hand supporter, and Will for his left-hand supporter, and rule the Fingers with the strictness of a tyrant, he allowing Musical Consciousness to he the king of kings.

THE CHOICE OF PIECES.

Two principles should guide and govern the student in his selection of music. The first of these guiding principles must be his own advancement; the second, the taste and capacity of those hy whom he is surrounded. These two points must he made a matter of duty—the second not less than the first: for he who thinks only of his own advancement, and ignores the opportunity of affording pleasure to his friends, narrows his own nature and blunts those sensibilities without which no high artistic attainments are possible.

Happy the student whose environment is cultnred and artistic! To such a surrounding may we look for the advent of Genius.

The lot of many, however, is cast among circumstances quite otherwise. Placed in the midst of those who are unable to appreciate music nnless it possesses a catching melody and well-marked rhythm, a student is certainly at a disadvantage; hut even then much may he done to mold the taste of the auditors and to secure that sympathy so necessary for the full development of an artistic nature. A recent writer has happily remarked that "the wish to please is one of the most valuable spurs to intellectnal industry," and fortunately some of our best composers have provided us with many a sprightly gavotte and tuneful waltz capable of giving pleasure to the least musically gifted of hearers.

It must he remembered that not all light music is trash, and we must come down in order to lift up, unless we would alienate the sympathies of those whom it should bs onr desire to elevate.

With regard to the student's own progress, the stage at which he has arrived must, of course, govern his selection of pieces.

Supposing, however, that he is moderately well advanced, a daily course of Bach is absolutely indispensable. One or two of Beethoven's works also should he always under study. Few composers give such hreadth and dignity to a performer as the great musician of Bonn. The study of his works will strengthen the intellectual side of the player and give rohustness and character to his performances.

One or more of the works of Haydn and Mozart may profitably he read through daily in order to gain gracefulness of style and a clear perception of the outlines of form.

The compositions of Chopin and Mendelssohn will also he freely drawn upon, so that lightness and elasticity of touch may be acquired. Many of their works, too, have the advantage of being so eminently tuneful and pleasing that both cultured and uncultured can enjoy them: they will, therefore, serve the double purpose spoken of at the commencement of this paper.

The mnch underrated Hummel also has written many pieces which are calculated to be of great service to the pianoforte student.

Schumann, of course, will not be forgotten by the performer who wishes to cultivate ideality; the music of this writer, too is rendered of peculiar valne hy the happy mingling of the homophonic and polyphonic styles.

When we have mentioned the names of Scarlatti, Hindel, Weber, Schubert, Bennett, Thalberg, Liszt, Heneli, Brahms, Rheinberger, Grieg, Rubinstein, Raff, and Moszkowski, we have hy no means exhausted the list of composers whose works well repay study and with whose various styles the well-equipped student should he familiar.

The student should embrace every opportunity of hearing good music of all kinds, especially the performances of pianists of the first rank, whose programmes include those pieces which the student may be practising. Much valuable assistance may he tbus obtained as to the proper rendering of involved and difficult passages, and phrases which beforehand may have appeared comparatively obscure and meaningless will, under the touch of a great artist, shine forth full of beauty and significance.

Shall we play transcriptions? With regard to arrangements and transcriptions, many purists profess to be utterly shocked at the idea of such things being considered as legitimate pianoforte music. As well object to a good steel engraving copied from a valuable oil painting. Certainly the painting is to be preferred: but a good engraving is not to be despised, especially if the painting is quite nnattainable.

When we remember that Bach arranged many of his own compositions, that "Fidelio" was transcribed by Moscheles under the immediate supervision of Beethoven, that Mendelssohn arranged for the pianoforte his own charming music to the "Midsummer Night's Dream," that Chopin and Schmanu, as well as many other eminent musicians, have written "arrangements" for the pianoforte, we are inclined to think it requires a considerable amount of boldness, not to say impudence, utterly to condemn them. The question shonld he, not are arrangements permissible, but are they well done.

A very useful acquaintance with the symphonies of the great composers may he obtained by good pianoforte transcriptions, and it is worth while to notice that Beethoven is said to have looked throngh and corrected arrangements of certain of his symphonies transcribed for the pianoforte by some other musician.—B. Mansell Ramsey, *in Keyboard.*

WHAT BRANCH OF THE MUSICAL
SION SHALL I ENTER?

From the Standpoint of the Voca

BY MRS. WILLIS MERTON BRYANT.

Having heen asked hy the editor to give upon the question, "Which offers the hest young musician,—voice, violin or piano? with the firm conviction that of these thre offers mnch more in the way of happiness refinement, and lucrative returns for the am employed in its study than either of the oth of mnsical culture.

The questions which the earnest student before attempting any particular field are th 1. For what am I best adapted? 2. Is my ficient for the pursuance of this study? 3. tract from other necessary work? 4. If in cumstances, the questions of the cost of th ability to, from time to time, turn knowled tive advantage, and the number already i will, of course, hs important.

To a certain extent the hest field to be cho entirely upon the individual, and behind al in favor of any is the supposition that the p ficient natural ahility and amhition. Ws those who are not at all musical most desiro ing that profession, but we believe that wher school system becomes more general and le will hays but few who are not sufficiently understand their own ability and fitness.

Even in the case of the naturally unmusic of voics cultnre is, in my mind, pregnant wit more beneficial to him than perhaps his a appreciate; hut he should always nndertal with knowledge of his own deficiency. A in no way be educated so well as through of the voice, and that this can be accomp undertaken at an early age I have seen p cannot estimate, with our inferior knowl exact working of brain, and, through its soul and mind,—what wonderful moral and influence this opening of an apparently cl prodnces.

We therefore state that for nnmusical asp musical field, conscientious study of vocal c begun at an early age, will be of great bene

The position in which the pupil must be w ing, and the short interval of continuous p is required in the good development of t tend to strength of the body and purifie most vital part, the blood.

In the case of piano, the nnmber of ho must practice in order to make any appar the attention required by the mind during position of the body upon the chair or stool of the arms, which is known to be most t sensitive organ, the spine, all tend to weak cal condition of the pupil.

In the case of violin playing, thers is al position of the body, although mnch better as the pupil *stands*, and may change his po

This question of health, although generall in the case of the aspiring student, is, in f necessary to his success; for in whatever fi the musician may he, ill health is likely to time his career. Therefore it should be s sideration, whether the physical condition study will leavs it still strong, or whether practice of the subject in hand will he at struction of the forces from which the powe

In considering for what the pupil is n health plays an important part, and the favor of vocal study, at this point, is that, ers are to be found in the community in wh cian lives, the study of vocal culture wi assistance to his health, as from exercises voice developmeut is prodnced a like phy ment. We find that other education can with as much ease while studying vocal cul Vocal practice effects the opposite result and body to that of other study, as it i

Questions and Answers.

[Our subscribers are invited to send in questions for this department. Please write them on one side of the paper only, and not with other things on the same sheet. IN EVERY CASE THE WRITER'S FULL ADDRESS MUST BE GIVEN, or the questions will receive no attention. In no case will the writer's name be printed to the questions in THE ETUDE. Questions that have no general interest will not receive attention.]

P. J. W., SIERRE VIELE, CAL.—If you can practise only two hours per day you had better devote one half hour daily to technic. Divide that time between two-finger exercises, scales, arpeggios, and octave study, giving the most time to the points in which you are weakest. You may find it advantageous, sometimes, to give the whole of your half hour to some one form of technique, using another for the next day. I should say that your present work was about fifth grade, verging into the sixth. As for Bach, you had better begin with his "Lighter Pieces" (published by Presser), and afterward take up the "Well-tempered Clavichord," Vol. I. Use the Breitkopf and Haertel "Volksausgabe," and begin with No. 16, then Nos. 1, 2, and 21. Of Paderewski's pieces, try the Scherzino, Op. 10, No. 3, The Legende and the Melody, Op. 16, Nos. 1 and 2, and the well-known Minuet, Op. 14, if you do not yet know it. Moszkowski's Op. 36 offers a very considerable variety and contrast of styles and contents, and all of them are worth study. Of his waltzes, try the Op. 17, No. 3, Op. 32, No. 3, and the Grande Valse Brillante in A flat, published by Schirmer. "Op." is an abbreviation of "Opus," a Latin word meaning "work." Op. 1 means the first published work of a composer, and so on.

A. F. N.—1. The Tonic Sol-fa system is for learning to read vocal music. It has great and marked advantages over the common staff notation for vocalists, especially in singing choir and chorus music. Address Bigelow & Main, 76 East Ninth Street, New York city, who will send you circulars fully setting forth the claims of the system.

2. The words "Elevation, Verset, Graduel, Sortie," etc., found in French and other organ works, refer to certain parts of the Catholic services. The pieces so named are suitable for playing during that part of the service.

3. On the pipe organ, use stops that are in unison with the voice for accompaniment of singers, except when a voice flats; then add a stop that gives a tone an octave higher than the voice. This subject is treated practically and exhaustively by the great musician, Dudley Buck, in his famous work, "Organ Accompaniment." This work should be studied by every organ student.

H. F. E.—You will find exactly what you want for beginners in Landon's "Pianoforte Method." Its first lessons completely cover the ground that all beginners must go over. Its author has always delighted in teaching beginners, and also, as a teacher of teachers, he found a common want among them regarding the best manner of giving the first lessons, hence this work covers this ground completely. The selections in this book are easily graded, and universal testimony says that pupils become at once interested in their work, and never find the "dragging period," that time when the pupil cannot play well enough to play good music, and cannot read well enough to produce music. This method obviates the usual difficulty of this period in the pupil's course.

MRS. M. L. A., SMITH'S BASIN, N. Y.—1. You are right. The first period of the adagio of Beethoven's Sonata, Op. 2, No. 1, is divided into two clauses of four measures each. The first of these clauses is subdivided into two phrases; the second has no clausal division.

2. There are usually only two subjects in a sonata piece; that is, two important subjects. Sometimes the intermediate or transition groups have ideas hardly less important than the two principal ones. When this occurs, it is always in sonatas laid out on a very broad plan. Frequently, in smaller sonatas, the intermediate groups are omitted entirely. The smaller the sonata, the fewer the ideas and groups. This answers also your question about the sonatina. The general plan of the sonata-form is always subject to more or less modification. The best way to study form is to study the works themselves, not depending too much on the schemes laid down in text-books.

3. The third of a triad ought not to be omitted, as a rule; but it is sometimes, and the cases you cite are not objectionable.

4. The term "changing-note" is very objectionable, as being wholly meaningless. It is an unsuccessful attempt to translate the German word "Wechselnote," which means a melodic tone put in for the sake of variety. I can best answer your question by stating this general principle: All tones either do or do not belong to the chord which occurs at the point where they are; if they do, they are "harmonics;" if they do not, they are "hye-tones." No harmonic tone is ever a "changing-note," which is simply a hye-tone not used to fill up a gap between two harmonic tones. Bye-tones used to fill up such gaps are called "passing-notes."

N. R. C., ROCKWELL, IOWA.—1. I know of no great musical composer or artist who did not begin the study of music before the age of twelve.

2. Repeated notes in a legato melody, unless they are to be played rapidly, are best played with the "up-arm," and the same is true of repeated chords and octaves in left-hand accompaniments.

3. The rate of speed differs more or less in waltz and march movements. If no metronome mark is given, choose a rate of speed such as would be convenient for marching or dancing, and you will not be likely to go far astray. J. C. F.

A. P.—When you hang the pocket metronome to a string from the ceiling, you increase its length by the amount of free string used; this, of course, makes it swing very slowly, and when you shorten the tape to the ring, it still swings slowly, if still hanging from its string. To be of any use the metronome must be swung from the ring in end of tape, with the ring for the moving point. Then the figures give the correct number of 1s or 8s movements to the minute of time.

S. W. B.—Pupils should always listen; listen to exercises as well as to their playing of pieces. In scale and exercise playing the attention should be given to smoothness, pure tone quality, or, to the grading of power in cresc. or dimin., or to the shortness of staccato, etc., etc. In playing pieces, to tone quality, to the phrasing, crescendoing up to the climax of each phrase, to the kind of touch demanded for a given effect, and to know that the effect was well given. When the pupil listens he learns very much faster, and eventually learns to play music rather than mere notes. C. W. L.

S. W. T.—I should as soon think of having each member of my family eat from a plate in the lap, each in a different room, instead of meeting at the table, as not to have all of my pupils meet for class work each week, where we would go through a course founded upon Mathews' "How to Understand Music," "Musical History Course," frequent musicales, etc. C. W. L.

S. A. P.—When a pupil shows a disposition to oppose all that is told her, or to insist on some other way, the better course is to fall in with her idea, saying, "I would do so-and-so, but if you want to do it some other way there is no objection, so long as there is no desire or expectancy of improvement. However, the patient usually takes the doctor's prescription, and not the doctor the patient's." The pupil cannot oppose when there is nothing to oppose. The best way to have your own way is sometimes to give the pupil her way; for instance, when the pupil greatly desires harder music, I sometimes give her harder music, and that with emphasis. When the pupil finds that she can do nothing whatever with it, she is afterward inclined to take and study what is given her.

I. W., BENTON HARBOR, MICH.—A man singing bass sings the music as written, not an octave higher.

B. M. H., NORWALK, O.—1. An accidental in one clef does not affect any note in the other clef. 2. The dates of J. S. Bach's birth and death are 1685-1750.

MRS. F. M. H. F., HANNIBAL, MO.—L'istesso tempo (in the same tempo) ought to mean, in the case you mention, that an eighth note in the ⅝ time. It would have been better if the composer had marked his pieces for the metronome. As he has not, you can only play them as you feel the rate of speed ought to be.

S. W. V.—Yes, all reed organs will give an after flutter of tone when the fingers are lifted off of and above the keys too suddenly. In leaving the keys lift the hand or fingers as suddenly as possible, but do not let them leave the keys entirely; let them remain on the keys lightly, yet not entirely off of them. This will do two things—firstly, prevent the two or more fluttering tones caused by the key rebounding, because it was liberated so quickly that its spring made it fly up beyond its level and drop back hard enough to make a bit of tone. Secondly, by letting the key up as quickly as possible it shuts off the tone without its flatting, but in this quick shutting off the fingers must not entirely leave the keys, as above explained. To see the force of this, put in all but one stop, and find an octave on the keys that are in good tune; then let one key part way up very slowly, and you will hear it beat out of tune. So when keys are let up slowly and uniformly in the same chord, the keys speak somewhat out of tune, and of course, this is not pleasant. The above will furnish a hint as to how touch is applied to good reed organ playing. C. W. L.

M. K. Y.—Yes, and no. The accent effect can be given on the reed organ in two ways. By holding the accented note a very little too long, and by holding it its full time while the remainder of the notes in that measure are somewhat staccato. The "sf" can be made easily. At the instant of passing the fingers from the chord which is being played soft to the keys of the new chord, suddenly open the swell and press down both blow pedals, doing all of this at the small instant of silence between the two chords.

W. A. F.—The distinctive difference in the reed organ touch as compared with that on the piano, is, that the reed organ requires a more critical listening—in fact, depends largely on careful listening—for its effects are very much modified by the strength of blowing, whether playing single notes or chords, medium power or full power. On the piano, touch is largely a matter of feeling. The same is true to a smaller degree in the reed organ, but critical listening is especially necessary. But good listening demands a cultivated taste. One must know a good touch from a bad one. C. W. L.

C. E. L.—1. Clementi's sonatinas may do as studies for the reed organ. However, it will be necessary to omit those movements that are not in the reed organ style, and those parts that run too high for the organ keyboard. The pupil that is using these sonatinas should also have good pieces,—pieces that are plainly melodious, pieces that are of interest to him. The Harmonium Albums of the Peters Edition are good, and so are the pieces issued in sheet music form by Mr. Presser.

2. The first three pages of exercises in Vol. I of "Touch and Technic" are valuable on the organ, practiced both with and without blowing.

3. It is not well to mark the fingering too fully. The hard places need to be fingered, and the places for passing the thumb under and for passing the fingers over the thumb. For beginners, the finger that plays next to the thumb should also be marked when the thumb passes under the hand, and the thumb when the fingers pass over the thumb. C. W. L.

S. B.—A definition of the word "classical," as applied to music, is hard to make. Perhaps a definition that will satisfy a young pupil the best is a piece of music that has been in general use many years, because every musician considered it too good a piece to be neglected. A good definition is, "beautiful musical thoughts beautifully expressed." The form in which a piece is written has to do with whether it is classical or not, but it seems to take the test of time, with all the other qualifications, to really prove a piece to be classic. C. W. L.

A. A. T.—If you practise on the piano, and are far enough advanced to play Czerny's "Velocity Studies," analyze them carefully before playing, then play at a moderate speed, getting the fingering as well as the notes. Much of the poor reading complained of is nothing but poor fingering, this causing the halting and stumbling. Good readers read in advance of their playing, horizontally, by groups, and by the musical thought that the notes express. In analyzing, observe how frequently certain forms of notes occur, either in exact repetition or on other parts of the staff. Observe the scales and runs with the place for the fourth fingers, the reiteration of a certain note, especially this latter in accompaniments. Play four-hand music. Read new music every day. Make all of your attempts at reading on music that is not too hard. C. W. L.

HOW TO TEACH BEGINNERS.

BY MANSELL RAMSEY.

WITH regard to the choice of pieces for a beginner, they should be of a tuneful character, possessing a well-marked rhythm and clearly defined form. They should have no insurmountable difficulties, as these would tend to discourage the learner and thus become great hindrances to progress. On the other hand, a *slight* difficulty overcome is a stimulus to further exertion. Some of the pieces from Schumann's Album for the Young are eminently suitable for beginners; others again are somewhat beyond the grasp of a child, hence some amount of discrimination is needed in their selection.

Gurlitt has written some charming music for beginners; mention must be made, too, of Beethoven's and Clementi's easiest Sonatinas, Heller's Bercense, and the easy pieces of Burgmüller, Dussek, Gade, and Steibelt.

In the case of a teacher experiencing any difficulty in the selection of suitable pieces for young pupils, quite a safe guide may be found in the First Grade of *The Musician*, by Ridley Prentice, where a large number of easy pieces are analyzed and explained.

It is greatly to be desired that teaching on the lines of this excellent little work should become more general. We should not then have to deplore the existence of so many unintelligent performers as at present; the lessons, too, would be more interesting and less mechanical.

It will not be sufficient, to make a beginner acquainted with the fact that a musical sentence ends at a given place; the teacher should play the piece over with the endeavor to awaken the feeling for rhythm in the mind of the pupil. The imagination of a child must be appealed to also, in order that feeling and individuality may be developed.

For instance, if a child has been learning Schumann's "Merry Peasant," the teacher should by appropriate suggestions and questions create a clear mental picture of a happy laboring man returning to his home on a summer evening after the toil of the day has ended. He thinks of his good wife, who is probably preparing his evening meal, of his little child, who, it may be, is watching at the window to see father come up the lane so that she may have a good-night kiss before she goes to bed. As he draws near to his pretty cottage with the roses climbing over the porch, his heart feels so full of thankfulness for all the blessings he enjoys that in spite of his fatigue he steps out gayly and his voice bursts out in a merry song of joy. In this, and kindred ways, an impulse may be given toward the permanent development of true artistic feeling.

It is very desirable that whatever time can be devoted to daily practice should be portioned out by the teacher according to the special requirement of each pupil.

A record of this practice should be scrupulously kept and regularly shown to the teacher, who may find it necessary to change the plan from time to time.

The following words on practice are well worth quoting: "Let your aim be, whenever you sit down to the pianoforte, not to get up again without having made some little piece (however small), some sentence, some section, *quite perfect*."

As the pupil acquires some facility in playing, a few minutes of each lesson may be devoted to the acquirement of musical knowledge.

Remembering that, as Bacon says, "writing makes an exact man," a certain amount of theory should be given at one lesson to be carefully written out for the next. In this way common faults of notation, etc., can be corrected, and good habits formed which may be of immense advantage to the student's after career.

For this a text-book is necessary, and as so many useful little books of the kind have recently been published there is no difficulty in procuring one suitable to the requirements of the pupil.

"Care should be taken that what is of advantage to them (children) they should always do with delight, and before they are wearied with one thing, should be timely diverted to some other useful employment."—*The Keyboard.*

EDITORIAL NOTES.

THERE is more need during the lesson hour of
the pupil a concise and clear idea of the subject
consideration than is generally supposed. The
forms any often repeated brain-given direction of
or wrist movement into fixed memory, and this is r
formed only when the mind has a concise ideal,
fect image of what and how to do. Advancem
secured through these brain memories. Such me
are only formed by the help of clear thinking and
rate work. There is need of showing the pupil e
how as well as what to do.

* * * * *

HARD passages are soonest learned from their
side. After two or three playings with slow and
taking care, analyzing each note for time and fing
then the player's musical consciousness should fe
bring out the full meaning and import of the
content at each slow repetition. Occasional fast
ings should be tried, even at the risk of mistake
through the ear there may be secured a better
inner consciousness, by which all future playings
be guided—guided by musical feeling as well
thought and will.

* * * * *

MANY carefully conducted experiments, amount
a proved experience, show more and more the ne
of making the pupils show clearly in all of their
the phrases, or sections, as some writers call
Even at the first playing the pupil—except begin
should play for an accurate finding of the phrase
further practice every phrase must be made evid
clearly separating (rare exceptions occur when t
note of a phrase is the first note of the new phra
by a well-marked climax to each phrase. Th
three essentials for good phrasing, separation, co
within the phrase, and climax. The right k
touch, accents, grade of force, and the right tem
of course, not to be neglected. Phrases in a pi
be found by listening and by critical reading. T
both musically and intellectually discerned.

* * * * *

THE art value of accents has not been half und
or appreciated, even by many of the celebrated
pianists. The number of public performers w
passively go over all accents is the reason why th
is not a popular instrument with concert-goers.
are pianists who can fill large halls and wake an a
up to a high pitch of enthusiasm. Well-marked
and well worked up climaxes are a distinctive fe
their playing, but, of course, not the only
Pupils should be taught that it is as inexcusable
take to play without good accenting as to play
notes or in false and unsteady time. But acce
not piano pounding. With the great majority o
accenting is best taught as soft playing
accents.

* * * * *

BUT the subject of accents is one that cannot
treated in the columns of THE ETUDE. A g
practical book on Accenting is yet to be written.
ing works are far from making the subject clear,
not altogether free from errors of statement. Of
every kind of measure has its own accents.
these there are many expressive accents that we
pieces indicate. The importance of well-edite
is but feebly understood by the rank and file
teachers. Clear print, good paper, and correc
notes is but a beginning toward making a good
Fortunately, several of the best musicians of the
time are giving their best efforts to making cor
fully annotated editions of standard and classi
Such well-edited works are as valuable to th
teacher as are commentaries to a minister.

* * * * *

MANY pupils get into a habit of giving th
efforts during the lesson hour to framing
explaining why they did not do the passage
"they thought it was so, or so." They are inc
show how some of their former teachers taugh
are far more concerned to fully excuse faults t

ENCOURAGING PUPILS.

BY FRED. A WILLIAMS.

Encouragement is an absolute necessity to the student of music, and especially to children. I think if parents would *ask* their children to *play* for them (not tell them to go and practice) better results might be had in a great many cases. Even if the child has only an exercise to play, if the parent will listen to it as they would to a piece, and always give them credit for what they do well, it will encourage them a great deal. Nothing pleases children more than to know that their playing pleases others. This also gives them confidence in themselves, and one must have confidence to become a successful performer on any instrument. If the parents understand music, so much the better, for they will at least know when the child is practicing right or wrong. Parents often bring about in their children a feeling of dislike for practicing, at the very start, by seeming too anxious to have them practice. Children do not like to be driven; and I think that a great deal better results may be sometimes secured by a little coaxing. It is time to tell them they *must* practice after one finds that they will *not* practice without being told. Children who practice of their own free will are certainly more apt to become successful players than those who have to be told to practice. Most children, when they begin the study of music, have a desire to learn to play, but if they do not care to learn it is a waste of time and money to give them lessons. Supposing, however, that they love music and wish to learn, it only remains for the parents and teacher to give them the proper encouragement, and success will be assured. Some teachers do not give their pupils as much encouragement as they ought for fear those pupils will become conceited. Of course, pupils who are naturally a little conceited do not require as much encouragement as the more timid ones. However, a little conceit is not a bad thing sometimes (especially for the pianist), for it does away with timidity, and it is a well-known fact that timidity and successful piano playing do not go well together.

SHOULD A MUSIC TEACHER BE AN ORGANIST AS WELL AS A PIANIST?

BY ALBERT W. BORST.

All knowledge being additional power gained, the reply to the above question would, to a general observer, be altogether in the affirmative. The pianist—especially such an one as intends to be a specialist—may, however, look at the matter from this light: Can I get a better return by spending part of my time and money in studying the organ? Let us look into some of the special advantages offered to an organist. If the advantages prove to be so many as to be a fair offset to this expenditure, and assuming that the study of this instrument be not detrimental in any way to progress on the other instrument, then the answer is self-evident.

1. By reason of the sustaining tones of the organ, we are better able to acquire a strict *legato* touch. As it is now admitted by all first-class teachers that the singing tone on the piano is that which is most difficult to learn, our first point seems a strong one.

2. For the same cause as just named, students are taught accuracy, especially with regard to the duration of note values in the polyphonic style.

3. An organist is generally a more cosmopolitan musician than he who is merely a pianist: many branches of the musical art which are part of his calling are seldom offered to the latter. For example, he has constant practice in accompanying both solo and chorus voices. He has to undertake the drilling of said voices. He is frequently called upon to exercise the gifts of extemporization and transposition.

4. The organ affords a great variety of tone-coloring, second only to that of the orchestra.

5. The music written for the instrument, being chiefly of a broad, dignified, and massive character, the study of such acts as a check on the taste of so many pianists who spend so much of their efforts on the technical difficulties of the modern brilliant school.

6. There is still another argument in favor of combining the two instruments, which ought not to be omitted, although it is one that will not meet with universal acknowledgment. Many young students, especially such as have spent a good deal of time in such European cities as Paris, Leipzig, Berlin, etc., are from their environment, as well as from motives of ambition, tempted to regard their art solely from the Bohemian side. Now, as one of the greatest missions of music is to transport us into a more elevated atmosphere, then a close relation with some church will often be of the highest advantage. Hegel says that "Religion elevates the thoughts of artists; so that we expect a *higher revelation* of beauty than were otherwise possible."

7. To the country teacher, the part of organist is generally the main stepping-stone for his upward path. He has opportunities for being heard both on the piano and organ, and so getting a teaching connection which the pianist might easily envy.

Audi alteram partem. One of the standard objections against studying the two instruments together is, that the firm touch of the one is antagonistic to the light touch requisite for the other. In olden times, when digital force was necessary to make the keys of the church "kist o' whistles" consent to utter a tone, there was undoubtedly some justification for this objection. But the weight of finger-pressure in our improved modern instruments assimilates so exactly with that of the piano that the old argument must be ruled out of court. In evidence of this, we find artists, from Mendelssohn to C. Saint-Saens, equally at home on both instruments.

To many, the additional expense is an item for serious consideration. It is often possible for a teacher to make some concession when he finds a willing pupil who candidly states his difficulties. At least some portion of the time might be taken from that meted out for the piano instruction, equally as a comparatively short period suffices for a good pianist to have a working knowledge of the organ. And it cannot be too widely known that a good grounding of the piano must precede all instruction on the latter instrument. On the principle that "it is only by knowing other things that we know any one thing," as well as that it proves financially a sound investment, we advocate that the pianist should, sooner or later, make friends with the organ.

WEALTH AND POVERTY OF MUSICIANS.

Probably Nero, the Emperor of Rome, was the richest musician that ever lived, but it may be contended that he did not make his wealth in the musical profession. Yet this is only partially true, for many of his courtiers were glad to curry favor with him by flattering his musical vanity and paying him enormous sums for his professional services, and he is said once to have received a sum equivalent to $30,000 for one night's musical services, which puts the price paid to a Patti to the blush.

Among the real composers of the old school we seek in vain for a wealthy man. Palestrina lived and died poor, although not in extreme poverty. Di Lasso came the nearest to being a rich man, because of the constant friendship of the Duke of Bavaria. Handel lost a fortune in trying to establish Italian opera in London, but subsequently regained more than this amount by the great success of his oratorios. His friend Mattheson was wealthy, but made his fortune rather in diplomatic service than in music. Beethoven died at least well out of the reach of poverty, spite of the fact that he represented himself as very poor to those who came to him in his last illness. After his death there were several bank certificates and bonds found hidden away in old corners of his chamber. Bach was poor throughout his career, a fact to which his very large family may have contributed. At his death, to the everlasting disgrace of Leipsic, his wife was allowed to go to the poor-house, where she died. Mozart died so poor that he was buried in a common grave in the Vienna cemetery and all trace of his body has been lost, although there is a certain doctor in Germany who claims to possess his skull. Schubert was probably the poorest of all the great masters, and some of his songs were sold for the munificent sum of twenty cents! At his decease it was difficult to raise enough money (by the sale of his few effects) to bury him. Wagner is a representative of the two extremes, wealth and poverty. In Paris at one time he felt the direct pinch of want, and no musical work was too humble for him to try. He arranged cornet solos, four hand adaptations of operas, and even tried to get an engagement as a chorus singer in one of the cheap Boulevard theatres. When, years afterward, he became the intimate friend of King Louis of Bavaria (it may be remembered that it was at this court, centuries before, Orlandi di Lasso won wealth and renown) Wagner for the few last years of his life lived as a prince. In Venice, where he spent the vacation that terminated in his death, he had a retinue of servants and attendants, a family tutor etc., and he lived in a palace fit for a king; when he composed, his study was decorated to correspond with the subject on which he was at work, and laces, fine velvets, flowers, and perfumes lent their aid in stimulating the inspiration of the great composer of music drama. The picture is in vivid contrast to the poor Schubert dying almost alone, and to Mozart buried like a pauper, but Wagner was the modern exception, and there are to-day more poor and struggling musical talent and perhaps geniuses than there ever have been wealthy musicians.—*Boston Musical Herald.*

NATIONALITY OF MASTERS OF THE PIANOFORTE.

Our German friends will not be pleased with the summary of the nationality of the greatest piano composers and players of the present day, though their record up to a recent date was pre-eminent. This is from the *Evening Post*:—

"For a long time most of the great pianoforte composers and players—the Bachs, Mozart, Beethoven, Weber, Schubert, Mendelssohn, Schumann—were Germans. But with Schumann the list of Germans great in this department practically came to an end (unless we except Bülow and Brahms), and the field was left open for Slavic and Hungarian competitors. Russia gave us Rubinstein and Pachmann; Hungary, Liszt and Joseffy; Scotland, D'Albert; but the land preëminent for pianists is Poland. Chopin was a Pole, and so was the brilliant young Tausig, who, had he not died at the age of thirty, would, in the opinion of his pupil, Mr. Joseffy, and many others, have surpassed even his master, Liszt. Rubinstein, too, was half a Pole by descent. Little Josef Hoffman is a Pole, and now, to cap the climax, Mr. Paderewski has appeared; so that, musically speaking, at any rate, it is safe to say, *'Noch ist Polen nicht verloren.'*"

Paderewski is certainly a marvelous performer. In popularity he has hut one living rival, Rubinstein. We cannot hut doubt, however, the competency of most persons who become such enthusiastic advocates of one great player in comparison with another, to decide. Beyond a certain point the differences are so fine that only genius can estimate genius; or technical accuracy discern the perfection of technique.—*N. Y. Christian Advocate.*

When One Ceases to Grow He Ceases to Live.—Music is making such giant strides in our country that the music teacher of ten years ago is now decidedly behind the times if he has not taken pains and given much effort to keeping up with the recent advancements in the music-teaching profession. The best teachers are now working on the idea that the pupil must be kept interested in his work, and that to do this the technical material given must be such as will seem a pleasure to the pupil and not a task. It is now known that rapid and substantial advancement is best secured when the pupil directs all movements used in playing by a direct mental control and effort of the will, and, fortunately, this mental and will control adds interest to the pupil's work. From the complete analysis given all that goes to make up technic, it is now known where and how to direct the pupil's efforts. All teachers know how senseless it is to practice the whole piece over and over instead of working up the difficult passages by themselves. This idea has been applied to the whole field of technic and expression, so that now the pupil's work can he directed to exactly what will do him the most good in the shortest time with the least exertion and expenditure of tuition fees. It is the progressive teacher that leads in the musical affairs of his community and has the largest classes of the best pupils—those who remain longer with their teacher and become fine performers. It is self-evident that this class of pupils are the ones who most willingly pay good prices for instruction. Then, too, there is much self-satisfaction in knowing that one is a superior teacher and musician.—*Home Music Journal.*

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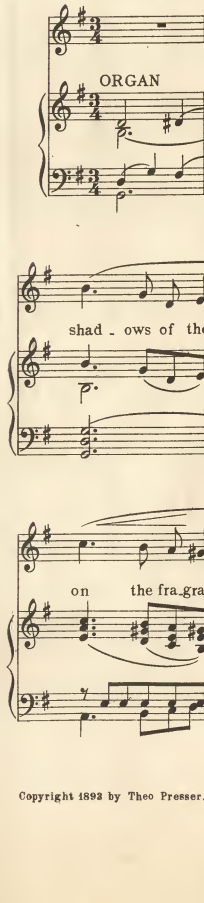

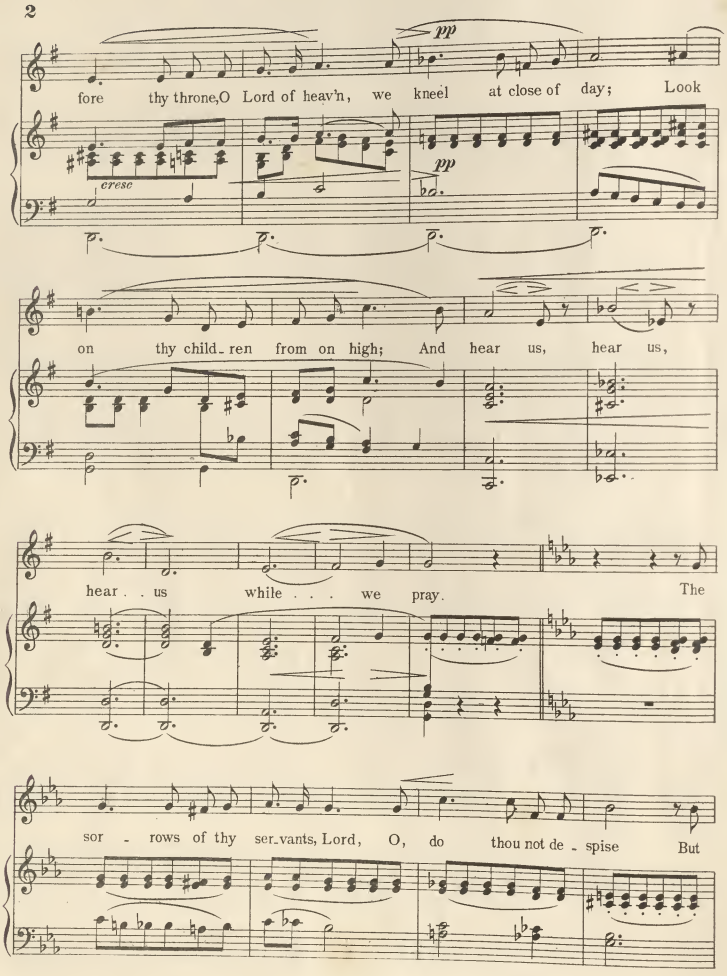
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fore thy throne,O Lord of heav'n, we kneel at close of day; Look
cresc
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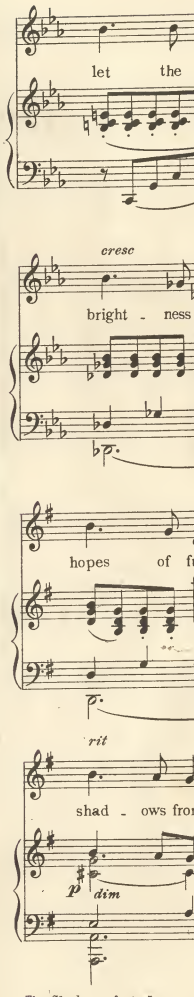
on thy child_ren from on high; And hear us, hear us,
hear . . us while . . . we pray. The
sor _ rows of thy ser_vants, Lord, O, do thou not de _ spise But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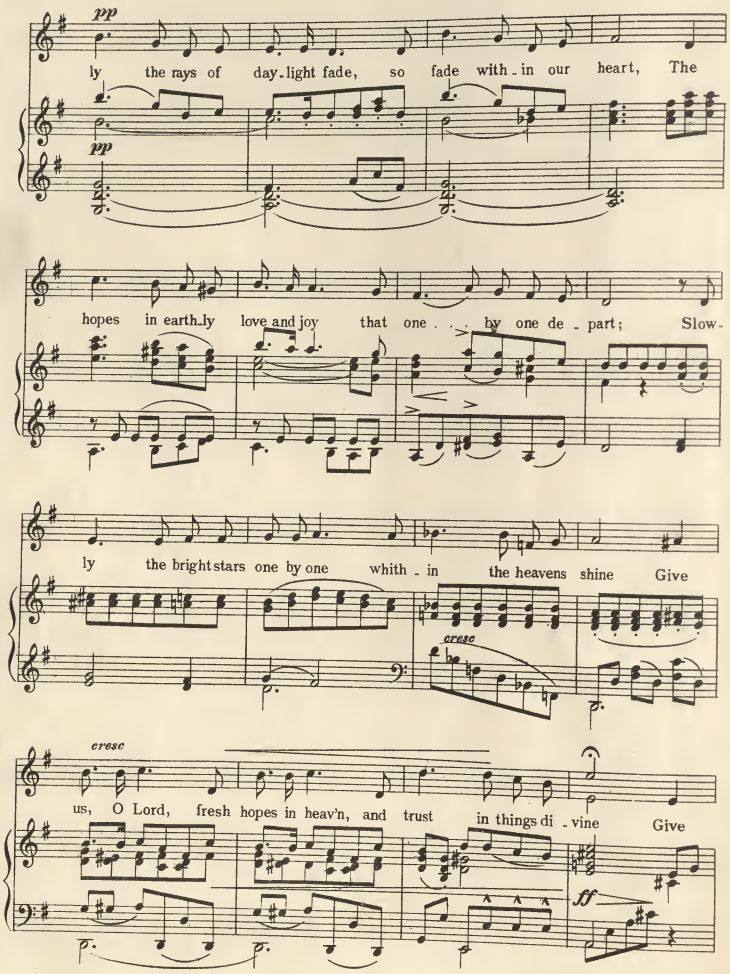
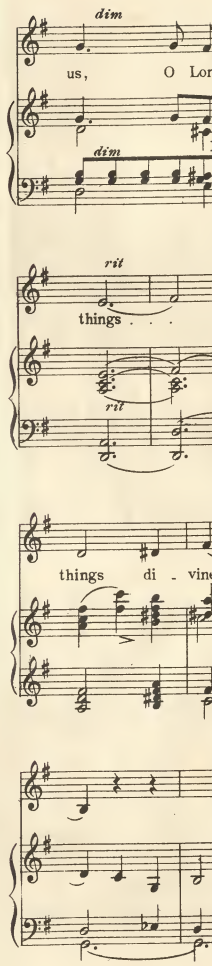




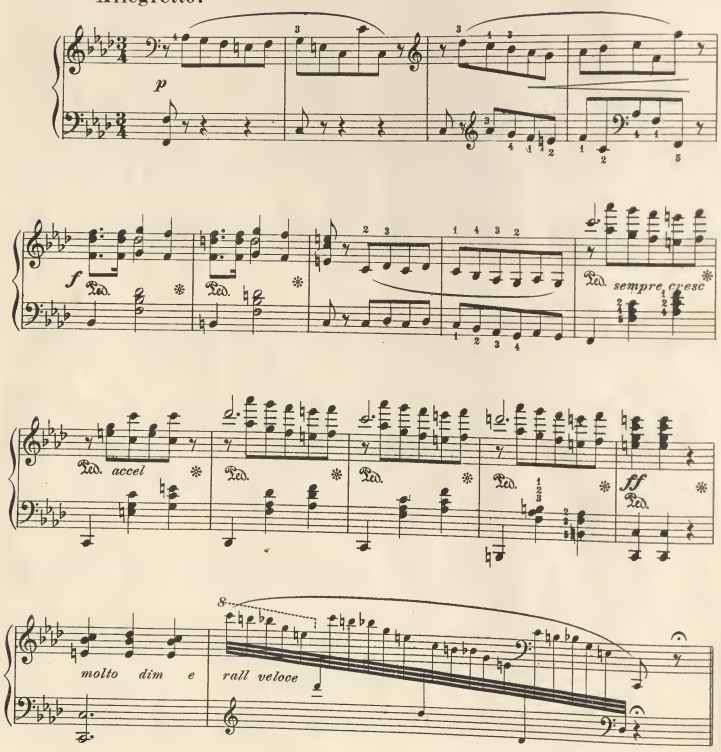
The Shadows of etc 5.

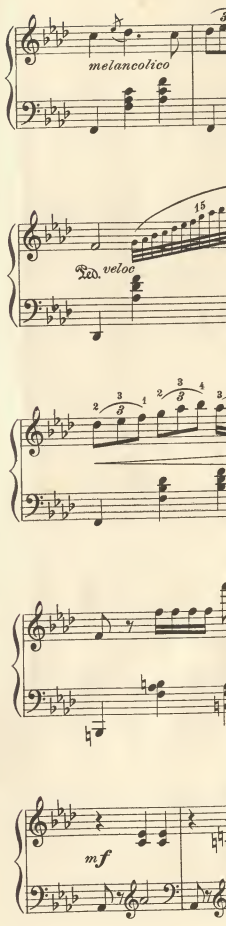
№1474

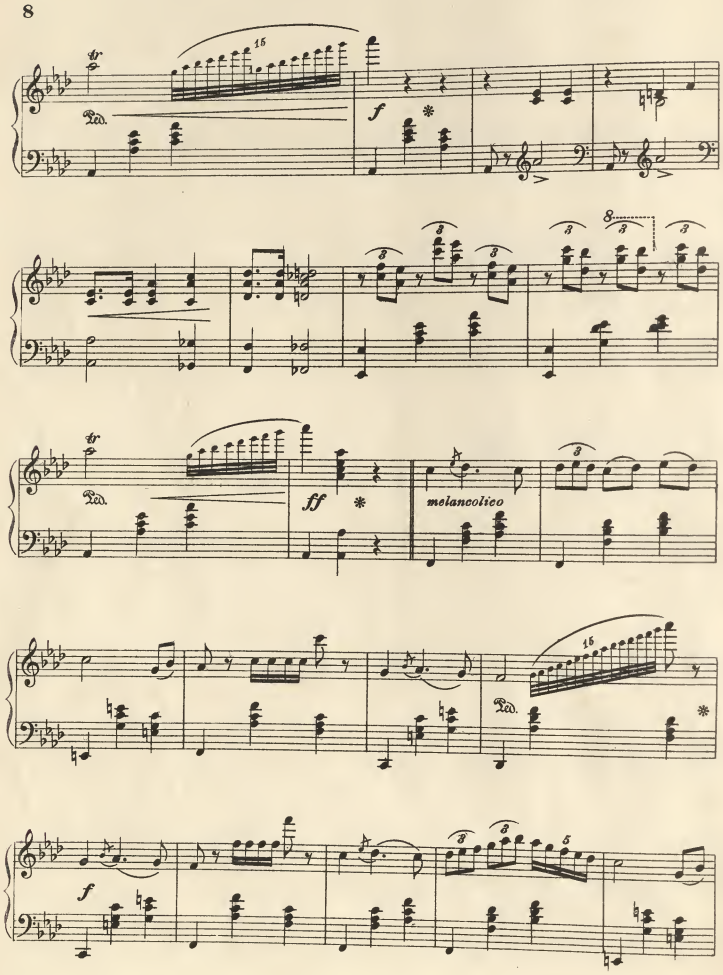
VALSE CAPRICE.

Allegretto.

Theo. Moelling.



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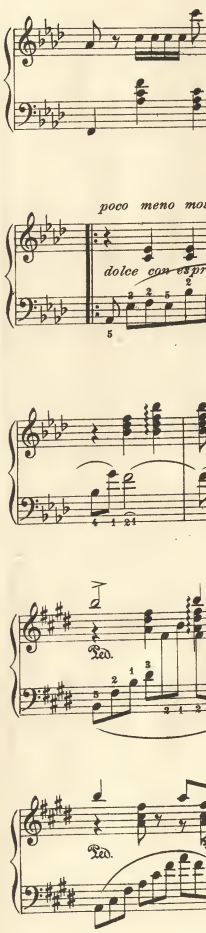
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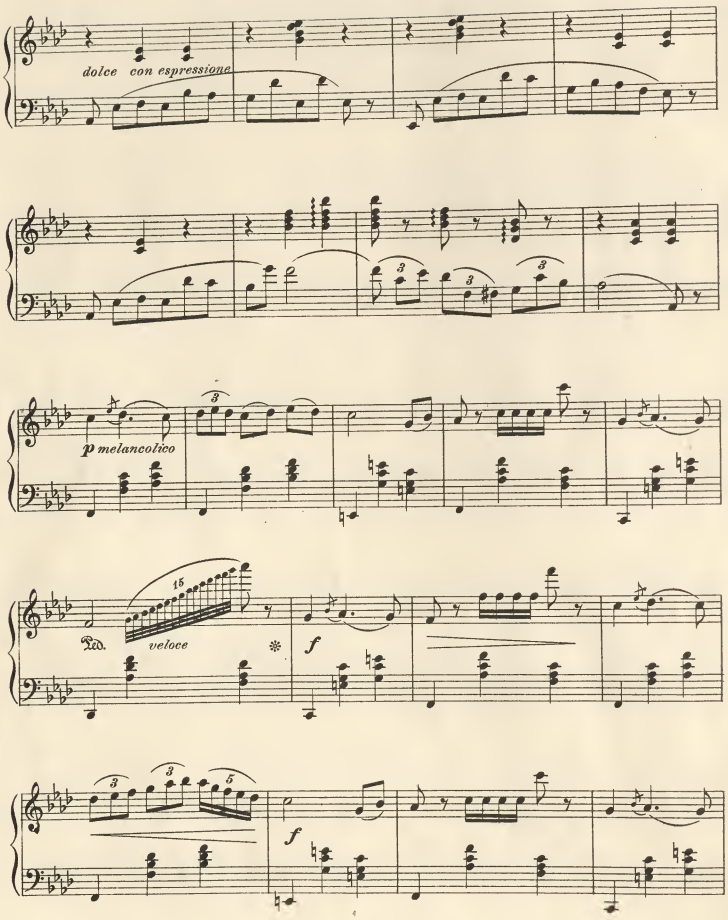
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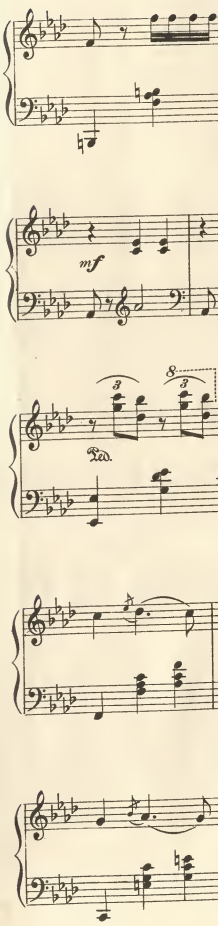
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NACHTSTÜCKE No1

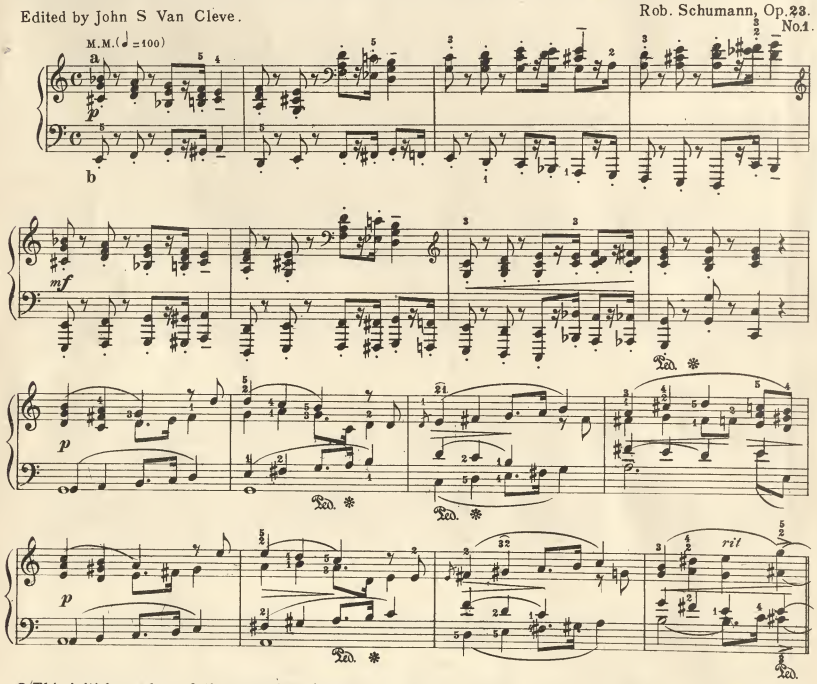
Nocturne.

Schumann composed these pieces in 1839 at Vienna. He writes concerning them to his betrothed (Early Letters); *"I wrote to you concerning a presentiment, I had it in the days from March 24 to 27 when at my new composition" (probably No.1.) In it occurs a passage to which I continually reverted; it is as if some one ground "O God" out of a heavy heart. In the composition I always saw Funeral trains, coffins, unhappy despairing people, and when I had finished and was long seeking for a title, I always came back to this; "Funeral-Fantasy." Is it not remarkable? In composing, too, I was often so wrought up that tears flowed, yet I knew not why and had no reason for it - then came Theresa's letter, and now all was clear to me" (his brother lay dying.) And in a later letter, after he had given the "Funeral-Fantasy" the name "Nocturnal Pieces;" What do you say to my calling them; 1. Funeral procession, 2. Odd assembly, 3. Nocturnal revel, 4. Round with solo voices. Write me your opinion."*

To the advantage of the pieces these superscriptions, which find their justification in the above described state of mind of the Composer rather than in his tones, have been omitted and the player's imagination can supply the Nocturnal Pieces, so rich in moods and deeply felt, with images of his own.

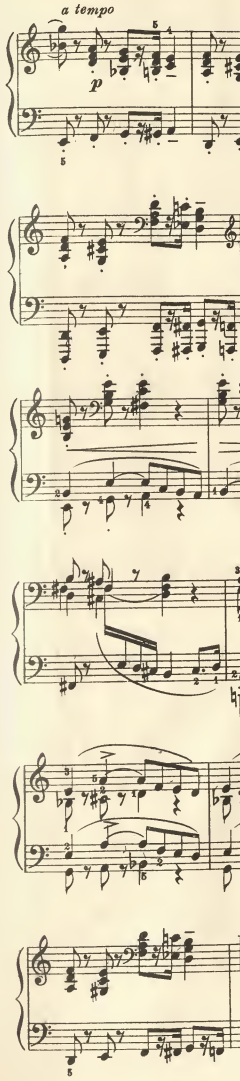
Edited by John S Van Cleve.

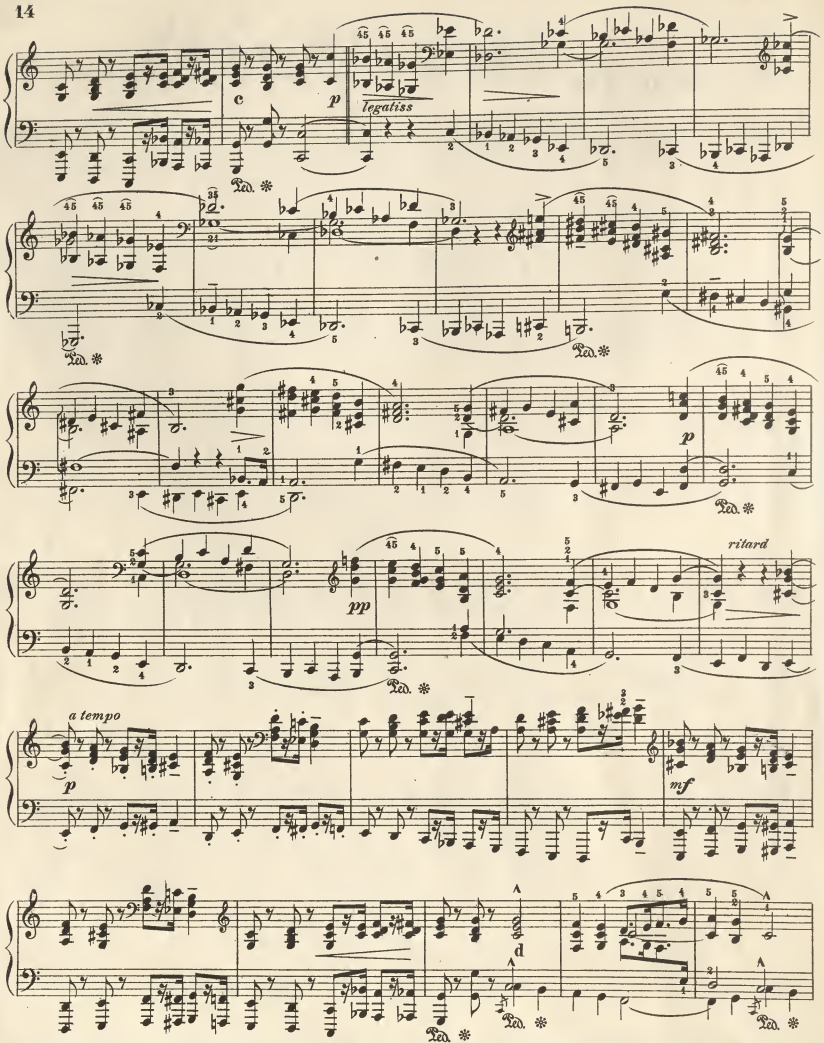
Rob. Schumann, Op. 23. No. 1.



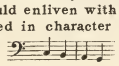
a This initial number of the set, poised between the keys of A minor and C major, is of a solemn, dirge-like character its prevailing moods being heavy grief and sacred consolation. Technically considered it consists of two elements, a melodic phrase of three notes in eighths and sixteenths and a series of five chords of a subtle shifting character and possessing a melodic outline. Study to give the utmost prominance to the solo phrase and deliver the chords with the most undulating variety of nuance. Secure at all hazards sufficient variety to prevent solemnity from degenerating into monotony.

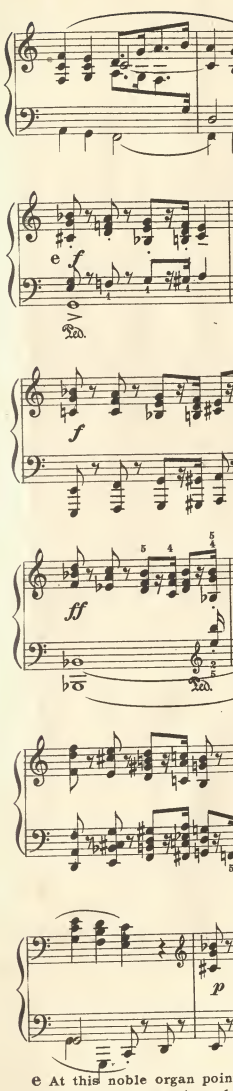
b Change the pedal at each new chord, hence in the first seven measures, four times in each measure, the purpose being to secure that extra resonance and freedom of tone when all the sympathetic strings of the piano are permitted to vibrate.





c The oneness of the rhythm will drop easily into dullness unless the player, with delicate feeling and judgment, should enliven with emotional shading in both voices, the principal motive which here appears slightly changed in character and canonically treated.

d The motive  should here and in both voices in the subsequent measures, be energetically marked.



e At this noble organ poin
mark by extending through
bass G; - with organ-like

№ 1431

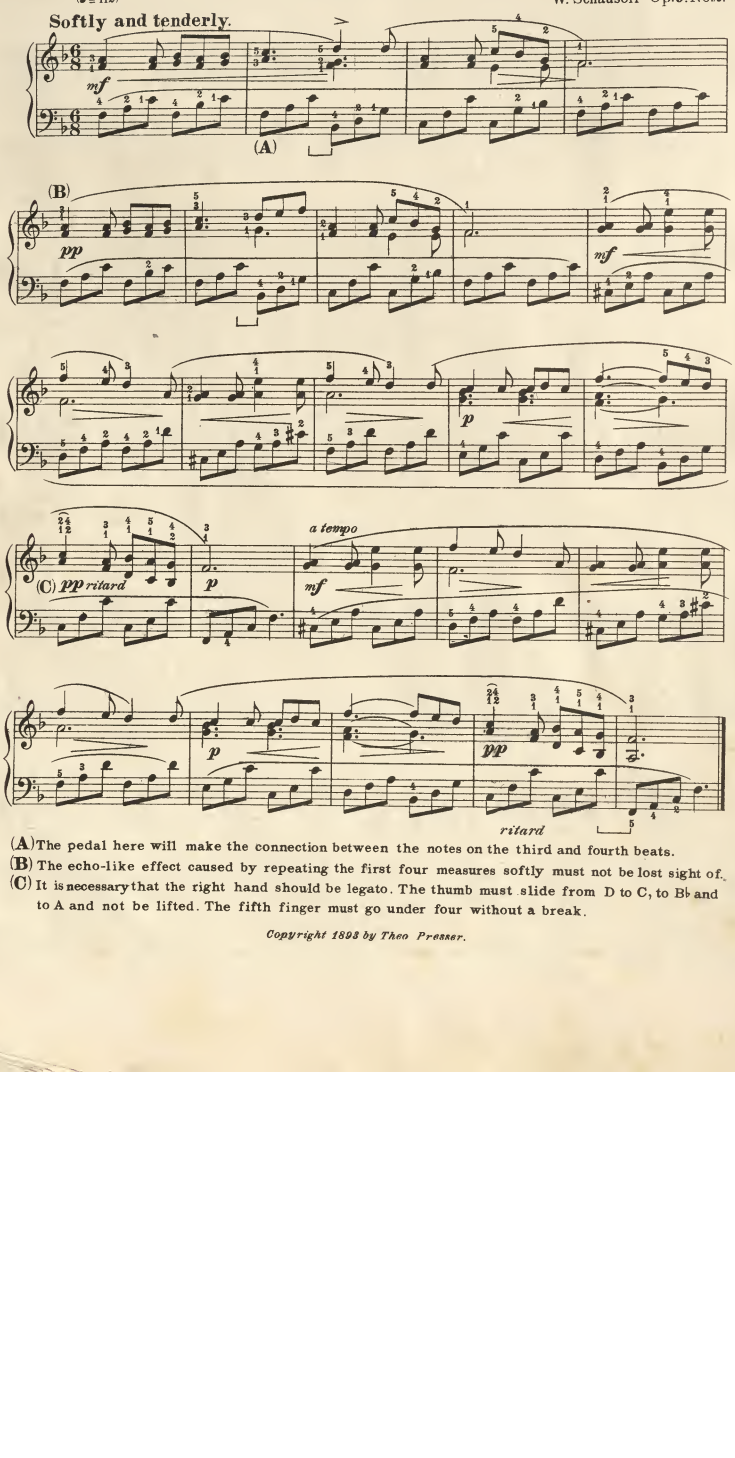
CRADLE SONG.

Wiegenlied.

(♪ = 112)

W. Schauseil Op. 9. No. 2.

Softly and tenderly.



(A) The pedal here will make the connection between the notes on the third and fourth beats.

(B) The echo-like effect caused by repeating the first four measures softly must not be lost sight of.

(C) It is necessary that the right hand should be legato. The thumb must slide from D to C, to B♭ and to A and not be lifted. The fifth finger must go under four without a break.

ON COACHING PUPILS FOR REC

BY LOYD BAILY.

To appear for the first time with untried
an audience, perhaps critical and already
concerts, is an ordeal the teacher naturall
with trepidation, hnt by using a little fore
common sense, recital giving, as I have
happy experience, need not he a bugbear t
hy either teacher or pupil.

The piece to he played should he thoron
finished up to the limit of the pupil's capac
aside several months heforehand.

Thorough learning usually includes
whether notes be used for the public per
not.

Individuality decides this question. I ha
pupils who play without notes as thoug
improvising; others, who are freer and mo
ous when using notes. And as perfection o
tion is the ideal point, it can never he
appearance, nor the impression of cleverne
memorized rendition. If a pupil memoriz
and reliably, as many do, I have never ye
interfere with the method of doing it. Bnt
difficult, or is apt to stumble and lose hin
npon a thoroughly philosophic plan. The t
not from forgetting what the tone should
uncertainty which key to touch to give the
Training the ear in interval and chord rela
of course, necessary here.

As a piece is analyzed and resolved i
periods, phrases, and motives, it will be fo
each of these divisions there will he one or
points which seem to stand prominent and
the rest of the notes used to express
naturally group themselves. Be sure of th
the gist of the whole passage is mastered.
a difficult composition can he resolved int
guide-posts hy which the player can pas
securely from the first note to the last.

The "guide-posts" must, of course, he
in the mind, and there will be little dif
this; the brain usually does firmly and wel
to do if the thing is once seen clearly and
much confusion of details. Thns, as every
a long, intricate sequence passage may
learned and firmly fixed in a few momen
memorizing the first figure and knowing in
tion the sequence leads.

In coaching a pnpil on a memorized
accustomed to stop him anywhere I see fit
tion, and always require him to hegin ag
same point without commencing back a hrs
a fresh start.

Memorizing hy feeling ahont the ke
fingers is not to he thought of for a momen
I find a pnpil is inclined to do this while
thoughts roam vagnely in space, I hreak it
denly hy requiring him to tell me what key
ulated to, or play the passage with one ha
resolve it into chords and name them.
the attention shonld he steadily fixed u
board.

Two or three weeks before the recit
begins. A few days of concentration brir
back to the same point of finish at which it
All further work is steady advancement.
or weeks of rest the pupil has gained in m
trol, in musical conception, in hrain, and
Bringing stronger powers to hear upon the
to it fresh life. The piece seems to sparkl
not seen hefore and almost to have hecome
upon this re-study heing done with the g
A day hefore the recital is too late to alter
of a passage unless you wish to hopelessl
pnpil.

This is the hardest time and the teach
test. The pupil hegins to suffer fright, an
impossihle to anticipate what form of m
vonsness will take next. He imagines hi

DOES PIANO PLAYING PAY?

BY EDWARD BAXTER PERRY.

Not long since this inquiry appeared in the Question and Answer column of THE ETUDE, and was answered decidedly in the negative. The statement was made in substance, if not in these actual words, that all American pianists, while occasionally receiving something in the way of pecuniary reward for public playing, and always deriving more or less indirect benefit from it as a means of advertising, were obliged to teach for a living; that mere playing, no matter how good, could not be made to yield even a moderate subsistence.

While this assertion is in the main based upon facts, I should like, in justice to the few who are exceptions to the rule, and to the many who might like to become so, to qualify it somewhat and to make a few suggestions from the standpoint of some years' experience in the concert field, which may be of interest to the aspirant for success as a public performer.

It is alas true that the unalloyed interest in piano playing as such is lamentably meager among the mass of American citizens at the present time. It has always been one of the great unanswerable conundrums to me that, considering the thousands in every city and town who buy pianos and spend time, strength, and money freely trying to learn to play them ever so little, there should be so very few who really care to hear them played, even by the best professional artists. This may be accounted for by the fact that vanity is a much stronger element in humanity than the love of art; so that where there are twenty who enjoy the personal importance and social distinction of being heard and complimented as performers, there is scarcely one who derives any satisfaction from merely listening. But just why there should be any importance or distinction attached to doing something which nobody wants done, is beyond my power of guessing. Still, the fact remains; and it seems to point to an instinctive, half-reluctant admission on the part of the very persons most bored by music, that it is or ought to be something highly enjoyable.

But a doubtful pleasure, only half recognized as such, is not and probably never will be a commodity which, meeting a universal need, can command in open market its own unvarying price. Pianists must to some extent create the demand as well as furnish the supply.

There is however in every community a small minority of the best, the most refined and intelligent people, who are always interested in and in sympathy with all forms of art effort. It is they who read the best books, attend the best lectures and dramas, who display, so far as their means permit, real discrimination in the choice of pictures; and it is to them and to them alone that the musician must look for genuine appreciation and encouragement of his work. His real public is necessarily "small and select."

By the way, how pathetically familiar that couplet of adjectives becomes to the young concert pianist who is foolish enough to read the criticisms of his own concerts; but there is comfort in the thought that it is a public worthy of his steel. Its appreciation is his legitimate reward, its opinion his criterion for self-criticism. It is a narrow and limited sphere of effort and influence, if you will, but a lofty one, to serve the highest needs of the best, most perfectly developed of one's species. Can there be a nobler, prouder vocation, in this life where all must serve their kind in some capacity?

After all, when candidly considered, what reason or justice is there in a musician's feeling of pique or chagrin at the limited size of his audiences? If to secure as public performer the attention and applause of the largest possible number of people at any cost, is one's ambition, it is within the power of almost every man to attain it. Few indeed are the persons who have not some talent, some faculty, or at worst some physical or mental peculiarity, which, if persistently developed with one-half the effort necessary to entitle them to rank as peers of the great musicians, will enable them to pose before their kind as clown, as wrestler, as low comedian, as member of a minstral troup, as prodigy or as curiosity, and thus to attract, astonish or amuse the public *en masse*, by appealing to the common, anniversal sentiments of humanity. Even if one's talents are so limited as to be strictly pianistic, by playing with his back to the audience, nmmerically considered, than ever would listen to his best efforts in a legitimately artistic line.

No averagely endowed person can come to the age of twenty without realizing these facts. Not only in music, but in every other calling, one mnst decide whether he will use what faculties he has to pander to the lower interests of humanity, trusting to fill his pockets and win a certain kind of notoriety thereby; or whether he will develop the best that is in him, and struggle to equal the best that is in others, for the sake of his ideals, knowing that he must necessarily thus appeal to but a small quota of his fellow-creatures. It is impossible, by one and the same course, to win both the respect of the *élite* and the applause of the *bourgeois* of the race. One or the other must he dispensed with. The musician's choice is free and deliberate. If he choose the better part, he knows what to expect, and has no right to complain when his expectations are realized.

This view of the question, while it soothes the legitimate self-esteem of the concert pianist, is, however, not sufficient to satisfy the demands of his creditors, or the needs of his family. The number of those who value his services justly and derive full benefit from them, that is to say, the number of those who love music for its own sake, though steadily increasing as general culture advances, is still so small that the mere announcement of a piano recital, no matter how good the performer, or how interesting the program, will hardly sell tickets enough in the average town to pay the hall rent. Other elements must be invoked, besides pure mnsical interest, to secure anything like financial success, or anything like the general attention and semblance of general popularity necessary to give to the affair the proper importance in the eyes of the public, and so reach the very class who are most in need of it.

These collateral factors which must he recognized and utilized as accessories in concert management, are of many kinds and varying degrees of respectability. The general desire of the philanthropic few to improve the many, and share with them their higher culture and advantages, inciting them to use their personal influence to increase the attendance; the efforts of earnest teachers to interest their pupils in the better class of music and to stimulate them to more finished work; the desire of musical clubs to secure special opportunities for their members, and of schools to afford their students the best educational advantages and artistic models, partly for the benefit of the students and partly for the credit of the school; these are some of the better class of motives serving as willing allies to the real love of music. Then in second rank come mere curiosity, the desire to see a celebrity, or the vanity of being able to say one has seen him—which, by the way, is only to be counted on for one appearance—the mere habit of imitation also is a strong factor, the feeling that one must do as others do, the dread of being left out of what is considered the thing; and not least, perhaps, is the restless desire to be going somewhere and be entertained. Not to be ignored either is the eagerly grasped pretext of a place to take one's best girl to, for the sake of the walk home afterward, for which purpose a piano recital will serve in a strait in towns where opportunities are scanty, in default of some stronger attraction in the shape of a circus, minstrel troupe, or dog show.

All these complex elements, and many more which I have not space to enumerate, are always unitedly active in bringing together that great, curious conglomeration, that hydra-headed entity, an audience; and the influence of each of them is represented as a delegation of greater or less numerical force.

It cannot be denied that certain aspects of this truth are decidedly humiliating to the pianist, and must he forgotten or ignored when on the stage, or woe to artistic enthusiasm; but each must he carefully considered and calculated upon from a business standpoint. The professional pianist, to succeed as a public performer, must possess not only musical ability, unflagging ambition, endless patience and endurance, but a certain admixture of practical sense and the faculty of adapting means to ends. He must learn to take humanity as he finds it, and utilize its foibles, as well as its virtues, for its own good, as well as his personal profit.

Given these conditions, piano playing can be made to pay, despite the obstacles above-mentioned; not a princely income, of course. Those who cherish the delusion that very large pay for very little work is the only suitable compensation for their valuable services, are hound to be disappointed in this as in most vocations. But a fair and entirely respectable livelihood, as compared with other callings, may he counted upon in return for a fair honest year's work.

I refer here, of course, not to the occasional European celebrities, who blaze like meteors in our musical firmament for a season or two, and then disappear again, after transmuting a goodly quantity of American curiosity and love of the wonderful into good American gold, by the potent spell of a foreign name, eccentric manners, and factitious notoriety. I am speaking of the plain, straightforward American pianist, who is simply doing genuine, meritorious, art work, year after year, for about the same public, and holding his place by his own efforts, without the aid of fictitious glamour, or laudatory flourish of trumpets.

I would not for worlds be suspected of attempting to depreciate the consummate genius of a Paderewski, from national prejudice or other motives. No one more cheerfully or unreservedly recognizes and reverences his superior pre-eminence as artist than myself. But I do contend that it was not his superior ability alone, or even chiefly, that swelled his audiences to such unprecedented size. Of the many thousands who paid their good dollars to hear him play, there were not more than a few hundreds, perhaps not even that number, who could for their lives have discriminated between his performance and that of many a good resident pianist, if both had been behind a curtain; and there was a vastly larger proportion of those who went merely because it was the fashion, and who would not again cross the street to hear the best program ever given by Rubinstein himself, if his name chanced to be plain Smith, and he were known to reside in an adjoining town. Public fads always pay handsomely for a time, bnt never last; and it is useless, even if it were desirable, for the American pianist to attempt to compete in creating them. It is only from recognition of real worth in his work by the few competent judges in each community, whom the masses follow to some extent, that he can rely for continued success.

Concluded on Next Issue.

THE LACK OF PUBLIC SYMPATHY FOR MUSICAL ART.

While we cannot deny that the public are very fond of music, we have good reason for affirming that they have little genuine sympathy with art. If any musical incident is placed before them in strongly attractive terms, they will go, out of curiosity, but with no desire to help the undertaking along. They seem to have no local pride in the successful productions of our citizens; but if these go abroad and become recognized celebrities, they pull up their shirt collars, and strut about with an air of magnificent importance, saying: "That's us!—we did it!" as though their liberality had fostered the talent which the world admires. This is Pecksniffian, to say the least of it, and though it is a cheap salve for consciences not easily abraded, it does not deceive those who have the interests of art at stake, as to the fact of the selfish callousness of this self-satisfied public, to all their efforts in the cause of art.

Consider music alone. What does not society owe to the beautiful art? Half the houses in the city owe a large proportion of their social enjoyment to its hmnnizing and refining practice. In our churches, where once the pulpit orator was the attraction—this came after religion was superseded by fashion—the most secular and sensuous music now is relied upon as a means of drawing congregations to the sacred edifices. Men of all associations march to music, and men are blown to their graves by cornets and bass tubas. The theatres make music a special attraction, and the Italian opera companies are the idols of the various classes of our music-loving public.

Music and its professors literally owe nothing to the public; the public, on the contrary, are largely their debtors. What little patronage has been vouchsafed has been grudgingly and selfishly given, for we seriously believe that no such thought ever entered the head of any one of our citizens as to subscribe or purchase his ticket on the principle of encouraging or benefiting the cause of art.—*American Art Journal.*

LETTERS FROM A COUNTRY TEA

BY F. HERBST.

No. 2.

A successful modern novelist makes one
acters say that thinking is a bad habit. N
is correct, but he fails to give us either a rem
disease, or to show a way to avoid the co
I shall have to confess, then, that I am a vi
habit, and my last attack occurred while I
over the columns of THE ETUDE.

"A new way to teach such a thing, So-and
vatory method, system of Prof.——," me
everywhere. New methods, new ideas, n
new remedies by the dozen appear in the mus
until the poor country teacher begins to fe
pace set by the leading members of our pro
very hot one, and quite beyond his power
bad habit of thinking saves our reason from
on its throne. An examination of the funda
of teaching will simplify our task to a refresh

There are, broadly speaking, two ways
hy imitation and by precept; although th
line is not quite as distinct as would at first a

To teach by imitation is the comparativel
"Do as I do" is not hard to say, and with tal
the apparent results are astonishing. It is
excellence of the "brilliant performer," sa
deal of thinking, and shows off in great style
culties begin when the scholar wants to or h
teachers, or leaves off his lessons altogethe
finds that, lacking the teacher's showing, he c
any difficulty for himself, is practically unabl
new piece, and stands still or goes back at
rate.

To teach by precept divides itself into th
tions: 1, an appeal to the senses; 2, axi
evident propositions; 3, reasoning.

The appeal to the senses is, or ought
always in mechanical work. The preliminn
distinguishing keys and degrees are tangh
The comparative contrast of *p* and *f* is
province of hearing; and the legato a
problem is essentially an appeal to the sen

Axioms or self-evident propositions are
the problems of time and the like. For
half note is twice as long as a quarter-note, t
half is twice as much as one-quarter; or, i
cause words mean things.

Teaching by reasoning includes all thos
which are solved by means of combination,
cause and effect.

All methods of technical development a
and principally bound to work by the first
means, aided by memory. Give mechanic
tions for mechanical requirements; show h
in the board must look to make the consec
legato; show how the interval of a third l
book, and then how it looks and feels on th
Make the scholar criticise each effort for l
wake his self-consciousness by questions to
Not only does this transform a monotonous
cise into an interesting problem, but it gives
the possibility of doing good work in the ab
teacher, since he knows how it should be do
recognize the correct result when attained.
is saved the disagreeable task of setting the
over again; the pupil will know and tell
problem needs more practice.

In the application of methods it is nece
criminate, since there are no two pupils e
Musical talent presents three different pha
for melody, talent for time and rhythm, a
harmony. The pupil possessing talent for
he able to learn his school songs easily and
tune. The pupil with talent for time and
keep step in marching, and in singing will
ferent note values sharply pointed. Talent
can, of course, only appear when several t
are brought to the pupil's notice, and it find
in the persistent return to the keynote a

ARE WE READY FOR WORK?

BY E. M. SCHUREMAN.

As the long summer days draw to a close and the fall approaches and we begin to think of our work for the coming year, is it with reluctant steps that we re-enter our studios? Do we sigh as we think of the numberless scales, arpeggios, and five-finger exercises to which we shall listen in the next nine months? Do we wish that the summer had been two months longer, that we might not have to go to work so soon?

Then unfortunate the pupil who comes to us for lessons. If we carry no enthusiasm and earnestness *into* our studios, we cannot expect our pupils to carry any enthusiasm and earnestness *out* of them.

If we go to our work in a listless, half-hearted way, we must expect our pupils to work in a listless, half-hearted manner.

The pupils are very few who do not soon show the spirit of the teacher. True, there are some who come with the intention of doing earnest, honest, conscientious work, and to them greater or less success comes according as they have ability, whether the teacher does his part or not. But the majority of our pupils are those who need to be enthused and interested, and awakened to the fact that they have entered upon a study most inspiring, most elevating, most ennobling.

When once they are led to realize this, it is with new zeal that they begin the patient practising of study and scale and sonata and song; it is with an earnest desire for knowledge, that they begin the study of chords both major and minor, triad and seventh; it is with almost a reverence for those men whose lives were devoted to music and whose works still follow them that they receive inspiration to better work, to higher attainments in the world of music.

Should we not as teachers seek to instill these desires in the hearts of our pupils who come to us for instruction?

Let us resolve at the very beginning of the school year to do better work than we have ever done. Let us be conscientious in all our teaching, not slighting any of our work in any particular. Let us remember, too, that our pupils have souls to save as well as fingers to train; and may we each one feel the responsibility resting upon us in our position as teachers, of living true, pure, Christian lives, whose influence will be for good upon the lives of our pupils.

A WORD TO YOUNG TEACHERS.

BY EDWIN MOORE.

I PROPOSE to offer a few suggestions to young teachers, those just entering upon their career. First, I take it for granted that you have chosen this particular profession because of your adaptability to it; second, that you have not chosen it as a mere pastime or temporary expedient while waiting for something better to turn up, but that you feel that you "have a call" to labor in this particular field, and have consecrated yourself to the work, with the laudable desire to refine and elevate the musical taste of the community in which your lot may be cast. Supposing that your conscience is clear on these points, I proceed.

One of the first principles necessary to inculcate in your pupils is faithful, conscientious application. Progress depends largely,—I had almost said wholly,—upon regular, persistent practice. The teacher may be competent and faithful, but if the pupil is remiss in this particular there will be but little return for the outlay of money, time, and patience. And it is just here that the parent may be of great service to the teacher, for practice without intelligent supervision may be detrimental rather than beneficial. Rudimentary exercise being often dry and uninteresting to an immature mind, the necessity for diligent, conscientious, faithful use of the time assigned to this purpose is liable to be overlooked, and unless parental authority intervenes, the pupil is apt to content himself or herself with a listless thrumming of the keys, without giving a thought to the object for which the practice hour is intended. For this very reason frequent lessons are desirable; indeed, if every practice hour could be spent under the supervision of the teacher the rate of progress would be tenfold that which obtains under the one lesson a week system. As daily lessons would involve considerable outlay of money, most pupils are restricted to one or two, or, in rare instances, three lessons a week. In such cases some one of recognized authority should see that the practice hour is faithfully employed and that nothing outside of the lesson is played. Playing by ear something that has been heard elsewhere is hurtful and often positively pernicious in its effects. The teacher is supposed to know what the pupil needs, and the exercises and studies are usually selected to meet the need. Later on, when bad faults are eradicated and good habits established, the restriction as to playing music other than that assigned by the teacher may be withdrawn, provided the regular practice hours are not encroached upon. The success of a teacher depends largely upon keeping the pupil interested. Tact and knowledge of human nature are necessary for this. Encourage the young pupil by occasionally giving short, melodious pieces. A musical piece is not necessarily a mechanical combination of chords and scales. Give the child something tuneful, something that appeals to his musical sense, limited though it be, taking care meanwhile that your selections are orthodox in form and construction, in order that the musical taste of your pupil may not be impaired. Technique, as related to touch, thanks to Dr. Wm. Mason, is now vastly simplified. I verily believe that more can be accomplished in three months by the use of Mason's touch exercises than was possible before in a year's use of pre-existing methods. Plainly good, even necessary, although dry, but Mason's exercises are indispensable. Dose your pupils freely with them from the start, devoting say ten minutes to them at each lesson. Show your interest in your pupils by meeting your lesson engagements promptly. Irregularity in this particular will beget a corresponding indifference on the part of the pupil and result disastrously to your reputation and influence.

Finally: Magnify your profession. It is an honorable one and worthy of your best endeavors. Live worthily of your calling, and the public will show its appreciation by giving you its moral support, and you will find that you are not without influence in the world.

DISADVANTAGES OF THE PRACTICE OF ETUDES.

BY CARL FIQUE.

(*Read before the N. Y. S. M. T. A. at Rochester.*)

I SHOULD like to caution teachers against giving their pupils an overdose of études. I even go so far as to maintain that we would all be better off if Messrs. Czerny, Cramer, Koehler, Bertini & Co. had written only the one-hundredth part of the études with which they have seen fit to flood the musical world.

A superindulgence in études of this sort retards the progress of the pupil instead of furthering it. Most of the so-called standard études are dry and uninteresting, and you all know from experience that the majority of pupils practise them reluctantly.

What, then, you may ask, is the pupil to study to become proficient in execution? To which I reply: Finger exercises and pieces. Under pieces I include the standard piano literature, ancient and modern, consisting of sonatas, concertos, fantasie pieces (operatic and otherwise), variations, paraphrases, impromptus, caprices, nocturnes, and every description of dance form. Where this valuable material is judiciously selected and properly practised, the technical étude will be superfluous; where the practising is not done properly, no amount of études will help you.

It is to deplored that so many conservatories and music schools compel their pupils to wade through volume after volume of études without discrimination; that, no matter what the pupils' proclivities may be, they are all made to run the same dreary gamntlet from Czerny to Cramer. It is as though a doctor were to give the same medicine to every patient, no matter what the complaint might be; and a conscientious music teacher should certainly not put himself upon a line with such a quack.

He should be to his pupils what the able physician is to his patient. He should treat his pupil according to his wants and short-comings. He should select pieces that will strengthen the fingers, loosen the wrist, tone down a harsh touch, increase the digital velocity, improve the phrasing—in short, pieces that will prove an unfailing remedy at all stages of advancement.

Teach your pupils to practise conscientiously, slowly, with each hand separately, and *in very small sections*. Then every measure will become a real, and not a sham étude, and every page of music a volume of acquired learning.

A WORD WITH PUPILS.

BY E. M. M'DOWELL.

EVERY pupil who is studying the piano or organ should read and remember the excellent advice given by Prof. John S. VanCleve in the July number of THE ETUDE, regarding the necessity of repeating the tones between the staff with the G clef and the staff with the F clef upon it.

The sure way for pupils to become ready readers is to procure a quire or more of blank music paper, and place notes on each line and space, and write the letter name under or over each note.

I have all my pupils first learn the names of the five lines in Treble, and the names of the spaces between those lines. Next the names of the five lines in Bass, and the names of the spaces between the lines in Bass. They must master those lines and spaces in both Treble and Bass till they know them as readily as they know the letter A or B.

Next the lines and spaces above the Bass staff up to C the fifth space; at the same time learn where the same pitch must be written on the Treble staff.

Then the lines and spaces below the Treble staff, also where the corresponding pitch comes on the Bass staff, down to E, the fourth added *space* below the Treble staff, and D, on the fourth added *line* below the Treble staff.

Example: Middle C comes on the first added line below the Treble staff; the same or corresponding pitch is on the first added line above in Bass. B on second space below in Treble is the same pitch and played on the same key as the first space above the Bass staff. G below (third space below the Treble staff) is the same as the fourth or highest space of the Bass staff. E on the fourth space below the Treble staff is the same pitch and played on the same key as the corresponding tone found on the third space in Bass staff. In this way I require every one of my pupils to copy and re-copy the corresponding tones on both lines and spaces above the Bass staff and below the Treble staff.

Then I have them next master every line and space as high as the sixth space (C) above in Treble, next down to A on the seventh space below the Bass staff.

Thus:—

The first space below the Bass staff is F.
" second " " " " " " D.
" third " " " " " " B.
" fourth " " " " " " G.
" fifth " " " " " " E.
" sixth " " " " " " C.
" seventh" " " " " " A.

The first added line below the Bass staff is E.
" second " " " " " " " C.
" third " " " " " " " A.
" fourth " " " " " " " F.
" fifth " " " " " " " D.
" sixth " " " " " " " B.

Pupils are *sure* to enjoy every exercise and piece they undertake to learn when they become ready readers.

When children attend school they must be taught *all* the letters of the alphabet. If they would learn all the letters perfectly excepting D, G, and Z they would be at a loss continually when trying to read in books, newspapers, etc., and pupils in music who fail to master all tones from the lowest to the highest, will also find stumbling blocks in the way, and the *very best work* they can do is to copy and re-copy all tones and write the letter names of each tone underneath (or over), until they have both Treble and Bass staffs and all added degrees indelibly riveted to the memory, and as we must thoroughly learn everything, read eight or ten Beethoven sonatas and many classical compositions by different authors, and continue reading every kind of studies that will do you good until you can read the musical language as readily as the English language, or any other language with which you have become familiar.

LETTERS TO PUPILS.

BY JOHN S. VAN CLEVE.

To MRS. W. H. N., Chopin's 3d Ballade
as my reading goes, there is no especial story, e
biographic or of an illustrative character, conne
this deservedly popular Ballade. It would be
tively easy to make out an emotional program,
and this program would have a wide range
its character and the intensity of the mea
pressed, from the gentle tenderness of the
melody to the complex and melancholy charac
melody in F minor which appears shortly
opening of the second division; from the
dainty playfulness of the leitmotif which open
ond division to the stormy, involved, tortured pa
sharp minor with the runs in the left hand; fr
tle dimples and rings of the whispering pianissi
close the first part so distinctly and complet
immense, surging waves of the climax just befor
But as for concrete image (except by way of
or connected incident, I am very dubious if the
It will not be out of place just here to make
eral comments on this whole subject of progra
Even the most classical composers have made
in the form of program music. We may go as
as Bach, the great contrapuntist, with whom
always paramount, yet he wrote a charmingl
tive suite about the departure of friends. On
emotional program Beethoven composed his
cent Sonata in E flat, Op. 81 (Les Adieux), an
find cases here and there of realistic suggest
among the most idealistic composers, to Haydn
and the rest. In modern times, with such com
Liszt, Wagner, Berlioz, Raff, and the whole
their imitators, we are expected continually to
definite meaning, but we must always even
cautious. Let us remember the old literary ada
cannot make a metaphor go on all fours." B
the analogy too closely we often distort music
sense and poetry into formalistic silliness. I
recommend the use of biographical instanc
when it is authentic, to excite the pupil's i
composition; I also believe that it is well to u
and parallelisms derived from nature, from art,
literature, with a view to not so much affixing
meaning to the music as of attuning the listen
to a sympathetic condition. If I may here e
illustration I will say it is like putting two st
violin at the distance of a perfect fifth, wh
should he, so that music can be made ont of th
This higher criticism of the imaginative sort
helps us to get a double pleasure ont of music
provided we have any literary training, talent,
mation—but I am inclined to think that too muc
ing upon music or grafting into it of definite st
always seeking to extract meanings of a defi
acter is prejudicial to the real influence of
There is no metaphysical well so deep as musi
deep as Kant's "Critique of Pure Reason" hn
draw out its celestial waters with the golden
the heart, not force them out by artificial pr
the intellect.

To A. B. C., Tacoma.—The definiteness w
have striven to put into your question is an i
to me that you have that sort of analyzing
that excess of mind over muscle, which is th
dication of possible musicianship. My answe
question is "Yes," emphatically.

The drawbacks which you mention, namel
hand and a late start, are by no means insurm
barriers, and the degree of proficiency which y
as your goal is within the certain reach of an
and energetic young lady. As for your teache
of "strengthening exercises," they may, quite
be good, for some means of emancipating and
ing the fingers, through keyboard exercise h
desideratum of all keyboard laborers ever sin
creased weight and dip of the modern piano
at once immeasurably enlarged its powers but a
its difficulties. There are many good systems

PUBLISHER'S NOTES.

Another season for teaching is upon us, and naturally at the opening of the year teachers are alive to everything relating to the profession. It is the best time in the year to introduce new methods, new prices, new regulations, and reforms of any kind.

We are now fully quartered in our new home and are ready for business. We will continue to send to our teachers, as usual, packages of music on sale, which can be retained during the teaching year. Full information regarding the plan can be had by sending for a circular. Our line of works is perhaps the best adapted to the wants of the average teacher of any published. Those who have not yet introduced our works will find it to their advantage to give them a trial. We shall gladly give any one the opportunity to examine them. Our aim is to have at least one book on every branch of musical education, and we aim to make that one the standard. Our policy is not to publish promiscuously. We never accept anything unless it possesses unusual merit. We know not of a single study, book, or piece in our catalogue that we might call poor; everything has been carefully selected, edited, and the best workmanship in the way of engraving, printing, and binding has been employed. Our line of works contains everything necessary for the musical education, especially that portion relating to the pianoforte.

Some of our works have had a great influence on the whole system of pianoforte teaching. Particularly is this true of Mason's "Touch and Technic," which has quite superseded the old system of Plaidy. Mathews' "Graded Course of Studies" is found to be more pleasing than any set by any other one composer, because it contains the best of all composers, and the whole being very carefully graded. Landon's works for beginners on the pianoforte as well as organ have proven eminently satisfactory. Our miscellaneous volumes of pianoforte pieces are used extensively throughout the country. They all have a tendency to lead the pupil in a pleasing manner to the higher walks in music. We shall be very glad to send catalogues to any one who wishes them.

* * * *

The three new works which have been in course of preparation during the summer months are not yet ready for delivery. We will therefore continue the special offer during September. We hoped to deliver the books by the first of September, but owing to numerous delays by printer, proof-reader, and author, the works are not yet, at this writing, out of the printer's hands. We are positive, however, that they will all be delivered during the present month. However, the special offer will be in force until October 1st. Our offer has been repeated several times—25 cents each for the three new works, postpaid. Of course, this scarcely covers the expense of paper and printing, but for the sake of introducing them and giving teachers an opportunity to secure our new works at a nominal price, we make these special offers on new works of special importance.

A full description of Landon's "Writing Book" is given in another part of Publisher's Notes.

We have concluded to add a biography and portrait of Heller to the new volume of his studies.

The "Pedal of the Piano," by Hans Schmitt, will be a great addition to piano literature. It will be the only work in the English language on the pedal and is considered the authority on everything relating to it. It makes extremely interesting reading for the piano student, and is copiously illustrated and carefully translated by F. S. Law.

To those of our readers who have not yet subscribed in advance for these books we would say that they still have an opportunity to do so. We advise all our teachers to send in 75 cents for the set.

* * * *

At this time of the year we might repeat the importance of heading every communication sent us with the State wherein the writer resides. We have more annoyance from this one source than our correspondents can imagine. Every mail brings us letters minus the State address, and we cannot understand why person livings in towns like Columbus, Brownsville, Harrison, Paterson, Havana, or Troy will not put the State to their communications. There are no less than from 10 to 20 and more of each just such post-offices in the United States, and how are we to know to which one of these places the party writing us belongs?

While we are on this subject we will mention a few more things that are important in business matters,—as, for instance, we receive so many orders saying, "Please send me another piano instructor like the last one." This necessitates looking up back correspondence, and very often it is found that a selection of a certain work has been made by us and that there is positively no way of tracing what work it was. It is best to repeat any previous correspondence in most cases. We receive from three to four hundred letters daily, and it is impossible to keep track of this great mass of correspondence, therefore it is advisable to make each letter complete in itself, repeating when back correspondence has been referred to.

Do not forget to give the *opus* and number in ordering music. In ordering our own music it is only necessary to give the number from our catalogue, as this saves a great deal of writing. If you have no catalogue with our publications in numerical order we shall be glad to send you one.

We are constantly requested to send the cheap classical editions on sale, like Litolff, Peters, etc. This we cannot do, as they are very easily damaged in transportation.

It is well enough for teachers to mention what Express Company passes to their town, as it often happens that a transfer from one company to another makes extra charges, which we try to avoid whenever we can.

* * * *

Every teacher when giving lessons wonders how a pupil could study music as long as that pupil has, and still be ignorant of the commonest elements of notation. How he can make mistakes on things that had been told, explained, illustrated, and talked about over and over ever since giving the first lesson. It is an acknowledged fact that pupils are never sure of a truth until they have worked it over for themselves. Upon this as a basis, "The Writing Book for Music Students," by Mr. Charles W. Landon, is made. Everything that can be written is presented in a way that will make it the mental property of the pupil who works out the examples. Every phase of notation is exhaustively treated, and that in an interesting way. The notes on added lines above and below both staves, double sharps and flats with the way of canceling them, transposition of melodies written in the treble staff are to be written on the bass staff. Given notes are to be written two octaves higher or lower and on a different staff. Every possible length and combination of note-lengths of notes and rests are given as exercises in time writing. No pupil doing the work laid out in this book will afterward find a difficulty in notation. Each exercise has clear explanations in letter press. The book is attractively gotten up, and is far in advance of any similar work on the market. It is for beginners, and all other pupils who need to perfect their knowledge of notation, time, letters, etc.

* * * *

The "Melodious Studies for the Reed Organ and Piano," by Mr. Landon, are meeting with universal success, and are in daily use by many of the best teachers. These studies give full directions for acquiring the reed organ touch, for effective phrasing and expression, and for teaching the pupil to play with spirit, freedom, and brilliancy.

* * * *

If you want all our new music as soon as issued, send in your name and full address on a postal card, and your name will be placed on our list. Teachers not already dealing with us will please give references. Only about one piece in fifteen to thirty that we issue finds a place in The Etude. By this method you will have quantities of the best and newest music for teaching. The unused music is to be returned at the end of the teaching year, in July, and accounts then settled.

SPECIAL NOTICES.

Notices for this column inserted at 3 cents a word for one insertion, payable in advance. Copy must be received by the 20th of the previous month to insure publication in the next number.

THE LATE AUGUST HAMANN left a very valuable collection of the best vocal, instrumental, and orchestral music, much of which cannot be obtained here in this country. Selections will be sold at a discount to those who will send to Mrs. Elizabeth Hamann, Cor. Summer and Cedar Streets, West Somerville, Mass. Send to her for catalogues.

A POPULAR BALLAD.—"The Sweetheart of all the Year," ballad, music by Leila France, words by Madeline Bridges, is sung in "The New South" and has been played by the following bands at the Exposition: Sousa's Band, Chicago Band, Cincinnati Band, and the Cavalry Band in the German Village, Midway Plaisance. Price 40 cents. "The Sweetheart of all the Year Waltzes." Price 50 cents. "Baby Pink and White," a lullaby by the same composer. Price 25 cents. These pieces are for sale at all music stores.

ARTHUR HERSEY STODDARD, Concert Pianist, will give recitals, commencing October 2, in Michigan, Wisconsin, Kansas, Nebraska, Iowa, Washington, and Oregon. Parties in these States wishing dates for recitals will please address him at 16 East Main Street, Danville, Illinois.

WANTED.—Soprano of ability and experience to teach in an institution and sing in church service, city of 40,000. Good salary. Address "H. B.," Box 8, 84 W. Rutland Square, Boston, Mass.

FOR SALE.—Conservatory with good patronage in excellent location, well organized and advertised. Vocal or violin teacher preferred. Entire control or partnership may be formed with present managers. Address Room 26, Music Hall, Boston, Mass.

SUGGESTIONS FOR TEACHERS: 1. Write for letter of special information. 2. Write to the Boston Training School of Music. 3. Mention The Etude, which always deserves that honor. 4. Be sure to address 20, Music Hall Building, Boston, Mass. 5. Write this week. There are particular advantages in doing so. 6. Never procrastinate.

THE GIFT OF ST. PETER.

St. Peter determined a gift to bestow
That would gladden the hearts of us mortals below:
Then two precious jewels he took from his crown
And commissioned an angel to carry them down.
Discerning the genius to whom he was sent,
The angel delivered the jewels to Beet
That musical wizard, as we shall discover,
Made an Organ of one, a Piano of t'other.
For beauty and strength, for touch and for tone,
These "Crowns" are unrivaled—are equaled by none.

One day when the Saint was reclining at ease
In the garden celestial, 'mid flowers and trees,
Soft melodies floated way up from the earth
And mingled with music of heavenly birth.
"Ah! these are the tunes," said the Saint, in surprise,
"The morning stars sang, and which thrilled paradise."

TESTIMONIALS.

I consider The Etude a most valuable means of supplementing my own work in arousing the minds and awakening the thinking powers of my pupils, and shall do all I can for their sakes to interest them in it. I wish you all success, and thank you very heartily for giving us a paper which seems to me well nigh *indispensable*.
John Orth.

Volume four of Mason's "Touch and Technic" is at hand. Several years ago I was for a long time a pupil of Louis Plaidy, and have also made a thorough study of Kullak's method of octave playing, besides using a variety of exercises from other sources. But it seems to me that Mason's four volumes of "Touch and Technic" are far superior to any technical work for the pianoforte published up to this time. I have used Mason's two-finger exercises for about twelve years, and am very much pleased with the new ideas contained in volume four, which I shall introduce in teaching at once.
F. W. Merriam.

The "New Exercise for Sight-singing Classes," by W. W. Gilchrist, I have received and examined with much pleasure and interest. They are excellent, and certainly very comprehensive. It is hard to see how they could be excelled.
O. B. Brown.

I must express my satisfaction and delight with the "Melody Studies" and the "Studies in Phrasing." They seem to develop an interest and musical instinct in the student obtainable by nothing else.
Bertha Barrett.

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